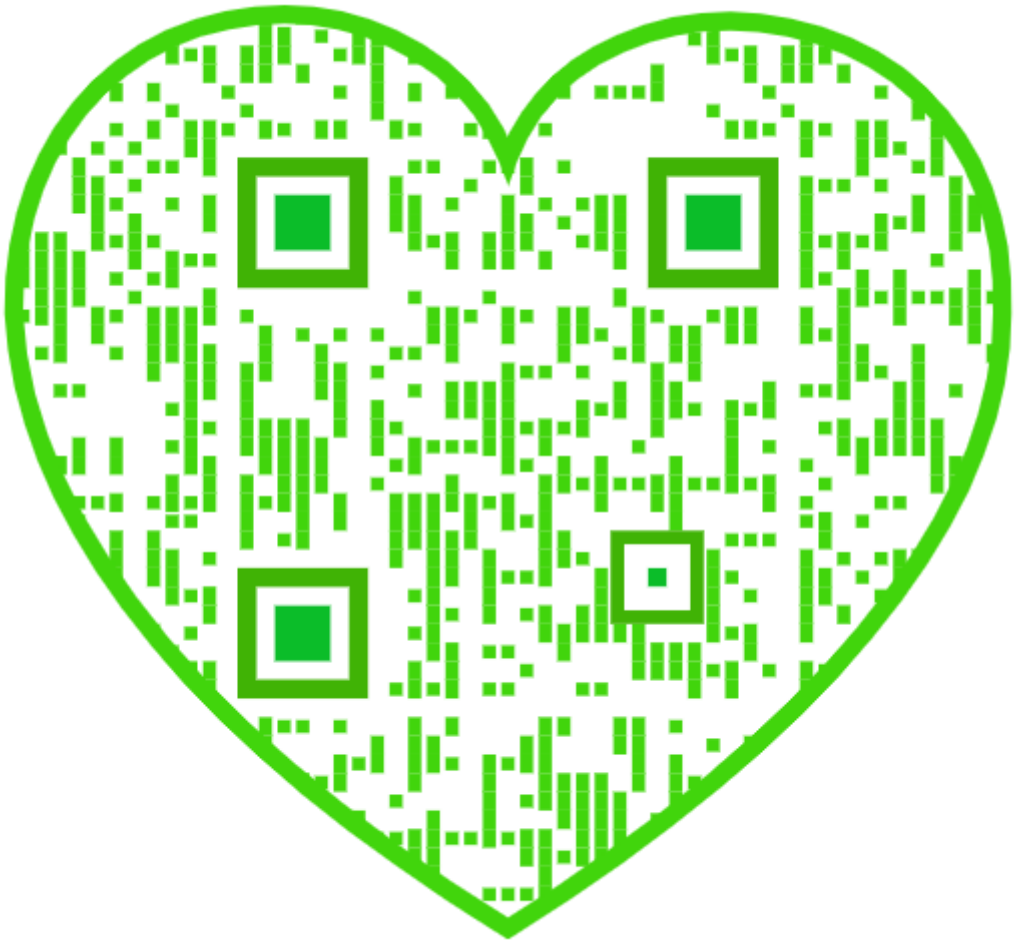
LB
1573
.B3

THE TEACHING OF READING

Baker and Thorndike



Class _____

Book _____

Copyright No. _____

COPYRIGHT DEPOSIT.

THE TEACHING OF READING

A MANUAL

TO ACCOMPANY

EVERYDAY CLASSICS

Third and Fourth Readers

BY

FRANKLIN T. BAKER

PROFESSOR OF ENGLISH IN TEACHERS COLLEGE
AND SUPERVISOR OF ENGLISH IN THE
HORACE MANN SCHOOL

AND

ASHLEY H. THORNDIKE

PROFESSOR OF ENGLISH IN COLUMBIA UNIVERSITY

New York

THE MACMILLAN COMPANY

1917

All rights reserved

Copyright, 1917,
By THE MACMILLAN COMPANY.

Set up and electrotyped. Published April, 1917.

APR 19 1917

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

©CLA460382

GENERAL INTRODUCTION

Purpose of the Manual

This Manual is offered to the teachers of the *Everyday Classics* in the hope that it may help them in the important work of teaching children to read intelligently and willingly. It offers hints on method, general and specific; additional information about the selections and their authors, and about other literature and ideas that are properly associated with them; suggestions for the proper interpretation of the selections; and further hints for varying and enriching the study.

The general title of this series of Readers is intended to be more than a name; it is a description and a designation of their purpose. The title is meant to denote those things whose long established excellence has marked them out as classics, and, also, those classics which are so commonly known, so often referred to, as to be everyday, *i.e.* familiar and proverbial. In choosing basic reading matter for children, this familiarity, this fact of being accepted as everybody's material, is of the first importance.

It would seem, therefore, that the series is based upon a valid principle and a vital need. The principle is that there is a considerable body of good literature, known to all people who know books, and simple enough to be under-

stood and enjoyed by children. Much of it, indeed, is of most value if read in childhood, and retained through life as a permanent influence upon one's attitude towards life. The need for such a series is seen in the fact that many children are put in touch with so little of this common heritage of the race. In the desire to find something new and different, many of the old and approved things have been pushed aside.

A classic is something more easily known than defined. It is not necessarily abstruse, difficult, or remote from common life. It is a piece of literature that has received the approval of good judges for a long enough time to make that approval settled. Like good music, it cannot grow old. It is last year's rag-time that becomes unpleasant, not the good old songs. A classic may be as old as Homer, or as new as Hawthorne; it may be as difficult as Dante, or as simple as *Mother Goose*. Indeed, a large proportion of the classics of the world are very simple. In Æsop and Homer, and the old fairy tales, and many of the great stories of the world, like *Robinson Crusoe*, their simplicity is one of their highest merits.

The educational worth of such material calls for no defense. In an age when the need of socializing and unifying our people is keenly felt, the value of a common stock of knowledge, a common set of ideals, is obvious. A people is best unified by being taught in childhood the best things in its intellectual and moral heritage. Our own heritage is, like our ancestry, composite. Hebrew, Greek, Roman, English, French, and Teutonic elements are blended in our cultural past. We draw from these and perpetuate what suits our composite racial and national spirit. And an

introduction to the best of this is one of our ways of making good citizens. Not what we *know* only, but what we have *felt* and *enjoyed*, makes character.

This series, by its very purpose, excludes "new" material. There is a place for that, but not in this plan. We have chosen what is common, established, almost proverbial; what has become indisputably "classic"; what, in brief, every child in the land ought to know, because it is good and because other people know it. And it is well to remember that what is old to us is new to the child. The Little Pigs That Went to Market, Little Red Riding Hood, Aladdin and His Lamp, Robin Hood, and the Gods of Olympus are to him fresh creations of the imagination, which open the door of an enchanted world.

We should not look for novelties here, any more than we look for a new multiplication table. Though a selection may be centuries old, the children are new; and the experience of the child who comes to the old thing is as fresh as was our own experience when we first came to it. Is not the world itself a new thing to every child?

It is not argued that no new or modern material is to be read by the children. There is a rightful place for it, as supplementary reading, in school and outside. Many such things are recommended in this Manual. The school ought to be a sort of intermediary between the child and the public library. The librarians are among our most helpful and willing public servants. If the teachers will make suggestions, the librarians will carry them out in the purchase of books and in advice to the children.

The THIRD READER of this series is made up largely of folk-literature, — fables, fairy-stories, etc. It includes also

poetry of a simple type, like Stevenson's, and some of the stories that — like George Washington and his hatchet — are classic in substance, though not in form.

The FOURTH READER continues the appeal to the fancy in imaginary stories of travel, such as Gulliver and Sindbad; passes to a view of the world in which the imagination plays upon and beautifies fact in stories of out-of-door life and poems on nature; and gives a good deal of space to stories of child life. A group of stories about brave or generous actions, a group of patriotic selections, and finally some humorous nonsense, complete the general scheme of this book.

A survey of the material of the FIFTH and the SIXTH READERS is given on pages 97 and 147 of this Manual.

ON METHODS

It is well established that *no one method* is always the best. We do not speak of *the method* of teaching reading, but of *methods* of teaching. The best teaching is eclectic in its freedom of choice among devices, tactful in its adaptation of them to the situation in hand, and fertile in invention.

In the third school year, it may be assumed that the pupils can read simple things without help, though not yet with fluency; that they have skill enough in identifying words, — the printed symbols that convey ideas, — to set free a considerable part of their mental energies for taking in the meaning of a story, and that their control of phonics is sufficient to enable them to make out for themselves the pronunciation of new words of ordinary difficulty. But all of these processes are still in their elementary stages. Drill

in phonics and practice in making out words, in identifying them again, and in pronouncing and writing them, are still needed to insure the certainty and facility that make reading easy and pleasant. To this end, word lists, with the pronunciations simply indicated, and occasional definitions, have been freely inserted. These lists may often need to be extended by the teacher. It is of great importance in this year, however, to keep the emphasis upon the ideas read rather than upon the mechanical side of the work. It is this that supplies the interest and incentive.

In the fourth year, there are still echoes of the primary drill in learning the symbols; but, if the earlier work is well done, they are echoes only, and the class should read with considerable fluency and confidence. There is more study of the content, more reflection upon its significance, a wider range of interests, and better control of the faculties in general. This is commonly regarded as the transitional year, the year that separates the primary period from the upper elementary period, that demands of the pupil more conscious and concentrated effort and brings him more confidence in his own powers. The treatment of the reading lessons will be determined by these considerations. It will call for less questioning upon mere content, and for more questioning involving comparison and reflection. It will deal with larger units, and expect a firmer memory. It is the appropriate period for introducing the dictionary, for maintaining responsibility about spelling ordinary words, for clear and definite accounts of things read; — in brief, it is the appropriate period for expecting the beginning of a workmanlike attitude towards study.

In the fifth and later years the same widening of interests

and stiffening of standards should go on. The method of instruction will recognize and encourage the wider range of interests and the easier mastery of details. There will be more use of the dictionary, more acquaintance with proper names and their connotations, more related information from geography, history, contemporary events, other literature, and life.

It has been noted often that pupils who have learned to read aloud well in the fourth and fifth grades, read badly in the sixth and seventh. Just why this happens is not clear. It is not due to the discontinuance of oral reading, for this is not the practice of the schools; nor to too much silent reading, for there is hardly enough of this. More probable is the theory that the self-consciousness of the growing boy and girl — especially of the boy — enters in as a disturbing factor. For this, the frequent use of sensible and interesting dramatic readings and performances is one of the best remedies. These should, indeed, be kept up throughout the entire course. The widespread acceptance of this principle is one of the good things in the modern school.

Interpretation

Questions upon the content of the things read by the children are constantly needed. Such questions are for the benefit of the children rather than for the information of the teacher. It is by them that the young reader can tell whether he has got the thought of what he has read. Questions have, therefore, been put after almost all the selections; other questions may and should be asked by the teacher where necessary. But questions should not be over-analytic, or

meticulous, or trivial. They should have in view the bringing out of the real meaning and spirit of the selection. And whatever meaning it is sought to bring out should be, to the certain knowledge of the teacher, within the comprehension of the child.

Some selections should be questioned upon sparingly, or not at all. The humorous old nursery jingle, "When I Was a Bachelor," is of this sort. So are some of the lyrics, like "Lady Moon," which are to be read, and reread, until the reading is easy, to be sung perhaps, and memorized. Some selections, like "Mother Frost" and the Christmas dinner from the *Christmas Carol*, invite discussion and application of their ideas to daily life. Some are, like the pictures of School Life in the FIFTH READER, interpretations of a kind of life outside the experience of the children of to-day. These call for imagination and understanding. Others are properly allowed to remain wholly in the dreamland of imagination. It would be, indeed, with any piece of literature, a lamentable error to surround it with question and analysis to the point of making pupils think it only a thing to ask questions about.

MORALIZING

Moralizing, in connection with literature, is in grave disrepute, — a disrepute not wholly undeserved. To draw a moral from Browning's "The Pied Piper of Hamelin" or from Lewis Carroll's "The Mad Tea Party" is to make oneself ridiculous; for these selections, like many others in this series, were written to *amuse* children, not to instruct them. They are humorous literature. To tag a moral to them is as

absurd as to tag one to Mark Twain's story of the "Jumping Frog of Calaveras." Children have, oftener than we realize, some dim perception that the teacher isn't playing fair in lugging in some of these morals; and her influence suffers correspondingly. On the other hand, the moral is often perfectly in place. It may be ethical in a high sense, as in some of Andersen's best stories, or in some of the tales of chivalry and the stories of self-sacrifice; or it may be merely prudential, as in most of the fables, in Franklin's writings, in common proverbs. Now the child doesn't object to moralizing, as such; he is a highly moral little being, at least theoretically. And he is willing enough to discuss the morality of what he reads, — if it's there. But he does object, and ought to object, to having it invented and the invention palmed off on him as real. We teachers need in this matter to obey two injunctions: Be intelligent, and play fair.

Dramatizing

A dramatic situation in a story is an interesting opportunity for the teacher. For example, the shepherd boy in the fable confronted by his neighbors after his practical joke has led to the loss of his flock; or the meeting of the husband and wife after his disastrous attempt at keeping the house; or the scene where the king and all the castle in "The Sleeping Beauty" wake up, — these and many like situations can be turned to account by letting the children "act them out," as they say. Many of the selections in the later books are dramatic in form. These should be so read, and, if the teacher and the class wish, acted. It would be well to have the class on the lookout for dramatic

situations in all the reading, as, for example, in the parting of Douglas and Marmion. Such interests will almost certainly enlist the voluntary coöperation of the class, quicken their interest in these old stories, stimulate their imaginations, and develop more freedom in the use of language. Many of these opportunities have been indicated in the notes. Others may be selected by the teacher. But it is, as we have just said, especially important that the children themselves be stimulated to find such situations.

Confidence and Interest

The reading of the third year in school should not only quicken and widen the interests of the pupils, but should bring them to that point of skill and confidence at which reading ceases to be labor. To this end, there should be a good deal of re-reading of the best things. No selection should be considered finished until it is read *well*, that is, with ease, confidence, and expression, and with a grasp of its meaning and spirit. This does not imply that the repetitions must be immediate and in unbroken series. It may often be better done by returning to a selection after an interval of reading other things. Such a return is a surer way, too, of fixing things in the memory.

Order of Selections

The selections have been carefully graded. Practically all of them have been repeatedly and successfully used in the grades for which they are here presented. They are arranged with reference also to some dominant interest, or some type, as a glance at the Tables of Contents will show.

For a class not quite up to the average of its grade, some variation in this order, having in mind solely the order of difficulty, may be desirable. Such orders for the various Readers are suggested in this Manual. Whatever order may be followed, it is important that the children be invited often to compare things in different parts of the book and in the different books; be reminded of what they have already read, and of its likeness to, or difference from, what they are reading at the time.

Reading Aloud

Good oral reading is an object always desired and seldom attained to the satisfaction of any teacher. The grounds of its value have shifted. Now that reading-matter is so abundant that every one has his own book or periodical to read for himself, he cares less to be read to. But reading aloud is still one of the best tests of a pupil's grasp of the language and the meaning; is often the best way of bringing out the humor, or the dramatic vividness, or the rhythmic cadences of the style either in verse or prose. If the child reads stumblingly, he needs more training, more drill. If he reads inaudibly, he needs a sense of his obligation to his audience; if he reads monotonously, he needs to have a quickening of his sense of the meaning, by appropriate questions and suggestions. Let us take an example:—

> The owl and the pussy cat went to sea
> In a beautiful pea-green boat.

The teacher may wish to show how we may change our manner of saying things.

"Who went to sea?" "The *owl* and the *pussy cat* went

to sea." "In what did they go to sea?" "They went to sea in a beautiful pea-green *boat.*" "What color was the boat?" "It was a *pea-green* boat." And so, with a little ingenious questioning, the dead level of monotony in reading can be displaced by intelligent emphasis.

Poetry is admittedly harder to read aloud than prose. Often it is read as prose, with no sense of the rhythm — which is a very wrong way to read poetry; or, it tends to become a sing-song, with the shades of emphasis that convey the meaning quite left out. Such simple verse as Books Three and Four contain are not difficult to read. But even for these simple rhythms, the pupil needs help. His best helps are (1) command of the diction so that he does not hesitate or stumble, (2) an understanding of what he reads, and (3) a good model. These things the teacher must secure. By questioning and telling, she can make the meaning clear; by reading the poem, she can give the class the swing of the verse. If she reads well, or even passably well, she will find the class improving by imitating her. In some of its aspects, good reading aloud is as much a matter of imitation as is talking; and we all know to what extent tones of voice, accent, emphasis, and all tricks of speech are due to unconscious imitation.

The poetry of the later books is generally harder to read aloud, because the emphasis is less simple and obvious. But much of it is of the energetic, declamatory type (like Scott's "Breathes there a man with soul so dead") that children can do very well. The best types of poetry for the purpose of reading aloud are those that have (1) a marked and simple rhythm and (2) those of a somewhat resonant and oratorical type.

Silent Reading

But reading aloud is only a small part of the reading we do. Most of it is silent reading, for the sake of the story or the meaning. It is to this end that pupils are to be tested on what they have read, questioned on the main drift and on the more important details. A basis of judgment in this work is given in the Thorndike and other "Reading Scales," which are studies of the speed and intelligence in reading shown by children in the several grades. They are attempts at establishing a *norm*, or scale, of skill and power in reading.

Naturally the children in the same grade will differ a good deal; and the careful teacher will give special attention to those that have difficulty in getting the thought from the printed page. She will help them to realize that "the art of reading is the art of getting stories from books." It will be kept in mind that silent reading does not interfere with good oral reading, but is an excellent preparation for it.

Assignment of Lessons

There is no fixed rule of procedure in the assignment of, or preparation for, a reading lesson. Sometimes there must be a preliminary explanation of the circumstances under which the story occurred, or some hint as to the topic or the point of view of a selection. For example, the teacher may give a brief account of the circumstances preceding Gulliver's landing in Lilliput, and a comment on the general nature of the book; or an account of William Tell and the Swiss struggle for liberty; or the circumstances preceding the Cratchit dinner; or, before reading the "Old Gaelic

Lullaby" or Tennyson's "Sweet and Low," an explanation of what is meant by a lullaby: — some comment that will prepare the minds of the children, and arouse an interest in the thing to be read. Introductory assistance of this sort is given sometimes in the Reader, sometimes in this Manual. It may be given to the class the day before, or an hour before, or a moment before, the actual reading. It should be, not in learned terms, but in language that brings it at once within the child's range. As, for example, "The Dog and the Shadow" might merely have the comment, "This is the story of a dog whose greediness lost him his dinner," or "The Emperor's New Clothes" might be introduced with the comment, "It is a funny story of how a silly and vain king and his court officers were made fools of." Or, in many cases, there may well be no introductory comment whatever. The teacher must judge for herself; she, better than any one else, knows what initial help or stimulus her class needs.

Sometimes the class will need to study a few of the difficult words before attempting to read the selection. Teachers are divided on this point. Some argue that the natural way is to explain a word when we come to it and feel the need of explanation; that it is a needless burden to the memory to carry a lot of words not yet seen in their context, where alone their significance can be really felt. Here again there can be no absolute rule; probably a blending of both plans is best.

The assignment may be made from yet another point of view. It may have a definitely intellectual object; may be a task, a "problem." For example, the fable of "The Milkmaid and her Pail" embodies a definite bit of common

wisdom which is also embodied in a familiar proverb. The pupil might be told to read the fable to himself, then turn to the list of proverbs on page 36 and pick one that fits the fable. He might be asked to tell all the hints that the Ugly Duckling is not a duck, but something finer. He might, and should, be asked sometimes to suggest titles for the sections of a story, as in "The Ugly Duckling," "Mother Frost," "The Sleeping Beauty," "Tom and the Lobster," "Maggie and the Gypsies," "Cosette," etc. These questions might, however, be asked with equal appropriateness after the reading is done. An important essential in these assignments is that they should stick close to the subject matter and spirit of the selection.

Word Lists

For the convenience of both teacher and pupil, the lists of words for study in these Readers are put immediately after the selection, or section of a selection, in which they occur. These lists are chosen with reference to three principles: (1) the difficulty of form, either as to pronunciation or spelling; (2) the need of definition or explanation; (3) the opportunity of suggesting a synonym. As to the first principle, there is no objection to the child's attention being called to what he already knows; it is only by repetition of the act of attention to these forms that they become permanently fixed in his memory. The second principle cannot be completely carried out in books of this size; some things must be left for the teacher to do, wherever she sees the need of them. The third object, that of helping the child to vary the expression when he tells the story,

will commend itself to any good teacher. It is an exercise, moreover, in which children especially delight. The Lists of Synonyms at the end of the THIRD and FOURTH READERS will be found useful for this purpose. In the higher Readers an extensive pronouncing glossary is supplied. The pupils are referred to this for the study of words given in the footnotes. Such practice is a sort of training in the use of the dictionary.

DIACRITICAL MARKS

English spelling is neither phonetic nor consistent. When we remember that the forty-five or so of English letter-sounds have only twenty-six letters by which they can be represented, it is obvious that the learner must have some additional symbols as guides. The plural of *hat* ends in a pure *s* sound; that of *boy* ends with the sound of *z*. The *ng* in *singer* represents a different sound from the same thing in *finger*. The letter *a* has at least six distinct sounds as commonly used in this country, represented in such words as *fate*, *fat*, *fare*, *far*, *fall*, and *separate*. Hence the need of these additional symbols, or diacritical marks. A simplified list, the minimum that can be made to serve, is given in the "Key to Pronunciation" in each volume of this series. The early introduction, and the daily use, of such a key, as applied in the word lists, should soon give the pupil a sense of independence in making out new words. From this, the transition to the use of the dictionary itself, say in the fourth year, should be natural and easy. In every grade above the third, a dictionary, not so large as to be unwieldy physically or confusing mentally, should be accessible to the children. Encouragement and training in the use of it will repay the teacher's efforts.

Helps to Study

To almost all of the lessons have been added study guides for the children. These include lists of words and phrases for special attention, and under the title, **Helps to Study**, explanations of the setting or drift of the selection, questions to help the pupil get at the meaning, and, in many cases, some biographical notes about the author. These are not intended to be definitive and final. The teacher may frequently see the need of varying them, omitting some things and supplying others. They are suggestive, rather, of what the authors regard as a normal kind of treatment of reading with children of these grades.

Pictures

The illustrations have been made or selected with great care, not only for the sake of making the books attractive but for their interpretation of the spirit of the text. They may therefore often be used as a part of the teaching apparatus. The pupils may be asked to find and describe the things in the pictures which they have read in the selection; this makes a good lesson in oral English. They should be encouraged to select other passages of the selections which they would like to see put in a picture; this helps them to use their imaginations.

Biography

A certain amount of biography of authors read is an important adjunct to the study of literature. We have, therefore, put into these Readers brief biographical notes, increasing in number and in length in the successive volumes

of the series. In the THIRD READER there are only brief comments in the guides to the children; in the FOURTH READER, several biographical lessons, of one or two pages each, with occasional notes on other authors; in the FIFTH and SIXTH READERS, more and longer treatment of authors, both in the independent lessons and in the notes. For all the books there are incidental notes of a biographical nature offered here and there in the Manual.

Our procedure is an attempt to answer properly three important questions: (1) What kind of biographical information is interesting and comprehensible to young children? (2) What authors are important enough to merit such study? (3) What facts in their lives are related to their writings in a way that young people can understand?

It is certain that the lives of authors are not usually interesting to young readers; they cannot equal the appeal made by the exploits of heroes, travelers, inventors, or by the self-made men who have climbed to wealth and prominence in the realms of industry and commerce. What biographical material, then, is pertinent to our purpose? Stevenson the traveler, good fellow, writer of tales and of books for children; Lewis Carroll, lover and playfellow of children, ingenious inventor of amusing devices and stories full of wisdom and nonsense; — such figures are interesting to little folk. Later, they can begin to learn about authors for their importance in the world of literature, and not merely for their peculiar personal appeal. Hence they read brief lives of Hawthorne, Tennyson, Scott, etc.

There is a popular superstition abroad that any amount and any kind of biographical material fosters the love of reading. Nothing could be further from the truth. To

load up the minds of the children with facts about the lives of obscure, and to them uninteresting, people, will result only in distaste, speedy forgetting, and the displacement of things which they might assimilate. The teacher will bear this in mind even in handing out such information as she has, and such as is supplied in the Manual. She will give it incidentally, and only when it is *apropos*, not as inevitable. She will consider the class, its receptivity and its capacity to absorb information. But above all, she will not make the mistake of withholding things because the duller half of the class cannot take them.

Music

The lyric was originally a song. In some instances, as in Tennyson's "Sweet and Low," Barnby's melody is almost as well known as the poem itself. It has seemed desirable to print a number of suitable melodies in order that the children may sing the song as well as read it. The editors are indebted to Miss Bertha Clements, Supervisor of Music, Public Schools, East Orange, N. J., and Mr. William H. Kraft of Teachers College, Columbia University, for the arrangements of these melodies.

THIRD READER

The THIRD READER is the point of entrance upon free and easy reading of some of the world's best old stories. The motto of the volume, borrowed from Hugh Miller, the great Scotch geologist, "The art of reading is the art of finding stories in books," may be taken by the teacher as the key to the situation. If the children come to realize the delight of passing easily through print into this old story-world, her work will be not only successful but pleasant and easy.

The material falls into certain groups, whose dominant themes and interests are about as follows: —

I. FABLES AND POEMS
II. FAIRY TALES AND POEMS
III. STORIES ABOUT HOME AND CHILD-LIFE
IV. OLD STORIES AND POEMS
V. NONSENSE

The poetic selections, most of which belong logically under the third of these divisions, have, however, been interspersed at intervals throughout the book. Reading poetry in blocks is not the best way. It should be taken now and then, and, by little children, in small doses. A good deal of it should be memorized; and that which is set to music should be sung.

For a class that does not yet read as well as is commonly expected of a Third Grade, it might be well to vary the order of the selections; for example, the following order will afford an easier gradation in diction and ideas: —

1. Wynken, Blynken, and Nod
2. The Fables
3. Little Red Riding Hood
4. The Lost Doll
5. Little Birdie
6. The Princess and the Pea
7. Mother Frost
8. Tom Tit Tot
9. Sweet and Low
10. The Husband Who Kept House
11. The Town Musicians
12. The Three Wishes
13. The Little Match Girl
14. "One, Two, Three"
15. Five Peas in One Pod
16. Windy Nights

Then the teacher may return to the beginning of the book, reading everything straight through in regular order. The re-reading of the easier selections already known to the class will have the good effect of increasing their confidence and pleasure in reading; and it will have a wholesome effect on the spirit in which they attack new work. On this second reading of the repeated selections, the slower members of the class should be given precedence in opportunity.

I. FABLES AND POEMS

Wynken, Blynken, and Nod, by Eugene Field

This is a pretty and deservedly popular poem by a man who knew the hearts of children. Its materials are the common, domestic things of the nursery at bedtime: the shoes, the cradle, the drowsy head, and sleepy eyes. Its name and the wooden shoes are an association with the Dutch stories about children — quite possibly suggested

by the popularity of books for children about life in Holland, such, for example, as *Hans Brinker*. The explanation of the terms of the title is given in the last stanza.

The teacher may begin by saying to the class that they are going to read a bed-time poem, a sort of fairy tale in poetry. Then she might read the poem aloud, allowing the children to follow it in their texts, or by the ear alone, as each prefers. After this, the class might take up, quite briefly, the words likely to give trouble, and some volunteers might read the poem aloud. The class could then be asked the questions under **Helps to Study.**

Next in order would be the biographical note following the poem, read preferably by the teacher, some further comment or information about Field, and finally the reading aloud by the teacher of one of the other poems by Field mentioned on page 14 of the Reader.

A return to the poem for a brief re-reading, by the class, might be the best opportunity for suggesting that the poem is good enough to commit to memory. This ought to be, not a requirement, but a recommendation.

Fables

Æsop's Fables (15) [1]

The group of fables here given can be best considered collectively as to their general import and value. Although each fable is an independent unit, it is their common qualities that make them significant.

These stories are very old, many of them probably older than what we call civilization. Some of them have been

[1] The page of the book on which the selection is found.

found on Babylonian bricks of 2000 B.C., or earlier; "The Lion and the Mouse" was found on an Egyptian papyrus dating from about 1200 B. C.; and others occur in the oldest literature of China and India. It is believed that they were handed on by oral tradition centuries before they were put down in writing. They have every mark of great antiquity. They present the primitive virtues and powers of a primitive people: courage, skill, shrewdness, practical wisdom, — just the virtues upon which the life of individuals and tribes depended. They show the same admiration that children and savages show for qualities we hold in common with animals. They are troubled by no incredulity in endowing animals with the reasoning powers of men; and it is a fair guess that in the earliest telling of them, many of the hearers accepted the tales as facts, while they drew from them the intended lessons of wisdom and morality.

No one knows whether Æsop, who retold these stories, was a real person, or whether he is imaginary. The tradition is that he was an Ethiopian slave, ugly, witty and shrewd, — whose Athenian master gave him his liberty as a reward for his wit. (There is a well-known imaginary picture of him, by the great Spanish painter, Velasquez. It is sold by the Perry Pictures Company.) He is said to have lived about the seventh century B.C. The versions of the fables attributed to him were gathered and written down in Athens about 300 B.C.; and the Athenians later erected a statue to his memory.

Later, about the beginning of the Christian era, there was a Latin version; and in modern times a French version by La Fontaine and an English version by John Gay. These are both in poetic form. An excellent English edition in

prose, by Joseph Jacobs (London, 1889), contains a good introduction, dealing with the history and nature of the fable.

The teacher will naturally be reminded of modern books presenting animals as endowed with human qualities; as, for example, Kipling's *Jungle Books* and *Just So Stories*.

Objection to the fables has been made (*e.g.*, in Felix Adler's *The Moral Instruction of Children*) that they are not on a high moral plane: that they are sinister and cruel, that they teach only the prudential virtues, and set no high ideals. This is partly true. But the prudential virtues are also necessary: wisdom, self-restraint, common sense are as much needed now as ever; nor do they interfere with the higher virtues. There is little danger that the pupil will adopt the unlovely traits for his own, merely because he has read about them. In reading "The Fox and the Crow," he will think of the folly of the crow more than the slyness of the fox; in "Town Mouse and Country Mouse" he will admire the common sense of the country mouse, not the "airs" of the town mouse. He will, in short, be inclined to rate things at their true values.

Not much time should be spent on any one fable. Each of them should be read, correctly and easily; the teacher should make sure that the pupils have got the incident, the situation, and the point of the fable. If she, or the pupils, can sum up the meaning in a sentence, or fit a proverb to it, the point will "stick" better. If the fable is casually referred to in some connection arising later, it will "stick" better still. It is this frequency of reference to the old things that makes them so well known to us all.

Many of them can be brought home to the child's own experience. The minor faults and vices which they present are things the children understand quite well. Most children have, like the Shepherd Boy, engaged in mischief just to "start something"; or have selfishly hung on to something like the "Dog in the Manger"; or pretended they didn't care, when they couldn't get something they wanted, like the Fox about the grapes; — the list of applications can easily be extended. But this personal application should be made in a humorous rather than a censorious manner.

Some parallel proverbs are given in the text. Here are a few more: For the "Dog in the Manger": Live and let live. For "The Dog and the Shadow": Look before you leap. For "The Hare and the Tortoise": Lost time is never found again. For "The Goose with the Golden Eggs": Leave well enough alone; or Much wants more and loses all. For "The Lion and the Mouse": One good turn deserves another. For "The Ants and the Grasshopper": He that will not work must want. For "The Fox and the Crow": Fair words make fools glad.

Franklin's *Poor Richard's Almanac*, or some other collection of common proverbs, such as Hazlitt's *English Proverbs*, or Bohn's *English Proverbs*, will afford interesting fields for this sport of proverb-hunting. But of course this business of pairing proverbs and fables must not be overworked, or the children will tire of it. Nor will the obscure proverbs do. Many of them are cryptic and figurative, — condensed pellets not easily assimilated by the young.

Poems

The Wind, by Christina Rossetti (26)

This poem needs little or no explanation. A brief talk between teacher and class of the visible effects of the wind, of the feel of it, and the sounds of it, and the wonder of it, would make an appropriate introduction. This talk, we need hardly say, is not to be technical or scientific, but to deal with such common impressions as children have. Then should come the reading, and then the singing. The music provided in the text is that of an old French melody, *Au Claire de la Lune* (In the Light of the Moon).

The author, Christina Rossetti, was the daughter of an Italian patriot who had been compelled to flee from Italy in 1822 because of his patriotic songs and other activities displeasing to a tyrannical government. He settled in England, married a woman of English and Italian descent, and brought up his family there. There were two brothers, Dante Gabriel and William Michael Rossetti, who were also poets, the former being the author of the famous poem "The Blessed Damozel." Christina wrote a good deal of poetry notable for its delicacy, and its fineness of feeling. She also wrote two volumes of poetry for children: *Sing Song* and *The Goblin Market.* These the teacher might well keep on her table, to read from occasionally.

Bed in Summer, by Robert Louis Stevenson (38)

Begin by drawing out briefly from the children their feelings about going to bed and getting up when they'd rather not. Then have the children read the poem. Suggest

committing it to memory. Work with them in the memorizing, showing them (1) that the first stanza has just two ideas, (2) that the second stanza continues the last idea of the first stanza, telling (a) just what the boy sees and (b) what he hears, and (3) that the third stanza is his complaint about it. Try to show that committing to memory is not blind rote work, but that things come in order, and that the work is easy if they tone the order and see what they are about. This work might proceed about as follows: —

Teacher: "What does the boy say he has to do in winter?"

Class: "He gets up at night; that is, before it is light."

Teacher: "What else?"

Class: "He dresses by candle light."

Teacher: "Very good. Now, tell me all he says about it."

Class: Responds by giving the whole of the two lines.

Teacher: "How about summer?"

Class: "He goes to bed by day."

Teacher: "Now tell me all of that at once."

Class: Responds by giving the two lines.

Teacher: "Now give me, without stopping, all he says about going to bed in winter and in summer."

Class: Responds by giving the four lines.

These responses, it is assumed, may be sometimes from individual pupils, sometimes in concert.

In this manner the teacher may proceed through the poems, bringing in with the second and third stanzas that which preceded them. Do not forget to review now and then the poems thus committed to memory. It is only by reviews that they can be made a permanent possession.

II. FAIRY TALES AND POEMS (49)

The world of fairy tales is large. Every race with even the beginnings of a civilization has its own stock, — many of them being so obviously like those found in other lands that students of ethnology and folklore have speculated much upon these resemblances. A good popular discussion of this point is found in the Introduction by Andrew Lang to the Bohn Library edition of *Grimms' Fairy Tales*. Other treatments of the range and nature of fairy tales may be found in Steele's *Tales of the Punjab* (Macmillan), Lang's Introduction to Perrault's *Popular Tales* (Oxford), Moses's *Children's Books and Reading*. Kready's *Study of Fairy Tales* (Houghton) contains full and helpful bibliographies, and extended studies upon the various aspects of the fairy story. For the teacher's own satisfaction, and for supplementary material to read or tell to the children, the following books will be found helpful: Bryant's *How to Tell Stories to Children* (Houghton) and *Stories to Tell to Children* (Houghton); Jacobs' *Celtic Fairy Tales* (Putnam); McManus's *Irish Fairy Tales* (Doubleday); Jacobs's *English Fairy Tales* (Putnam); Grimms' *Fairy Tales* (Macmillan); Perrault's *French Fairy Tales*. The list might be increased by the stories of many other races. Good lists of fairy stories are furnished by the Boston, Pittsburgh, and other public libraries.

A caution should be entered here against the tendency (found in some studies of the nature and meaning of fairy tales) to make too much of the moral and symbolic interpretations. It *may* be that in "Snow-White and Rose-Red," for example, the disguised prince symbolizes sunshine and

spring temporarily eclipsed by winter, that the dwarf means winter, and the cutting off of his beard the cutting down of winter month by month, — and so on. But this interpretation is, to say the least, a very doubtful one. And it is pretty easy to run into absurdities if one goes far on these lines. Moreover, children are not much interested in these hidden meanings. It is safer to ignore this field altogether than to go too far into it.

The Owl and the Pussy-Cat, by Edward Lear (49)

Edward Lear (1812–1888), though an artist, ornithologist, and prose writer, is best known by his *Nonsense Book* in verse, published in 1846. His favorite form of verse is the limerick. One of his best known is

> There was an old man who said, "How
> Shall I flee from this terrible cow?
> I will sit on this stile
> And continue to smile,
> Which may soften the heart of the cow."

Obviously such selections as these need neither serious nor thorough study. "The Owl and the Pussy-Cat" is fantastic nonsense, something between a fable and a fairy tale. If it is to be read, the words must be understood; and if it is to be enjoyed, it must be read easily. The best approach to it probably is to have the teacher first read it aloud, the class following with their books open. Next the unusual words will be considered briefly, and then the pupils will read the poem, — each reader taking an entire stanza. The **Helps to Study** will be used after the reading. Finally the class will sing the poem to George Ingraham's old and appropriate air printed in the text.

Little Red Riding Hood, by the Grimm Brothers (54)

No other preparation or introduction is needed for this story than that printed under the title in the Reader. But the teacher may like to add: "It is a story of a little girl who went through the woods on an errand, met a wolf, and had an exciting adventure."

In the true version, the wolf swallows the grandmother and then leaping out of bed swallows Little Red Riding Hood also, though both are extricated and come out as unhurt as Jonah, — as any one may see by looking into Grimms' *Fairy Tales*. We have modified the story, however, out of deference to the fear held by many people that children have the same shrinking from gruesome details as we elders have. As a matter of fact, most children take to the gruesome quite kindly and genially, after the manner of other primitive folk. It might interest the teacher who has an inquiring mind to see which version the children like best; the experiment will do the children no harm, if the gruesomeness is not "rubbed in."

The simple dramatic experiment suggested in the **Helps to Study** ought to be tried. Let the children take the initiative. At most, the teacher's function in this work is that of guide and adviser.

The Fairies, by William Allingham (63)

This familiar poem affords an excellent opportunity to give children a sense of rhythm, because the stresses in the lines are emphatic, and the lines move trippingly. Pupils will feel the fitness of the rhythm to the theme, — the tripping, dancing fairies.

The third and fourth lines express the popular belief, still surviving in Ireland and elsewhere, that the fairies are angry if interrupted or spied upon by mortals. The second stanza has some fanciful notions as to their habits. The third stanza contains another bit of popular superstition about them: what pranks they play upon people who displease them. A part of the original poem is omitted here, as being too difficult. The teacher may read to the class these omitted lines. They begin after the second stanza and are as follows:—

High on the hill-top
The old king sits;
He is now so old and gray
He's nigh lost his wits.
With a bridge of white mists
Columbkill he crosses,
On his stately journeys
From Slieveleague to Rosses;
Or going up with music
On cold, starry nights,
To sup with the queen
Of the gay Northern Lights.

They stole little Bridget
For seven years long;
When she came down again
Her friends were all gone.
They took her lightly back
Between the night and morrow;
They thought that she was fast alseep,
But she was dead with sorrow.
They have kept her ever since
Deep within the lakes,
On a bed of flag-leaves,
Watching till she wakes.

There is an anonymous old song, probably one of the seventeenth century expressions of loyalty to the exiled Stuart prince (later Charles II), from the last stanza of which Allingham got the movement and phrasing for this poem. The title of the poem is "Charlie is My Darling," and the last stanza runs:—

It's up yon heathery mountain,
And down yon scroggy glen,
We daurna gang a milking,
For Charlie and his men.

And Charlie he's my darling,
My darling, my darling;
Charlie he's my darling,
The young chevalier!

Cinderella (66)

This is a familiar *motif* in the fairy story, — the appeal to our sense of poetic justice in having the abused and despised step-child, or youngest child, come into greater prosperity and happiness than the rest. Its counterpart is a familiar thing in the child's day-dreams; by some magic or some happy chance, or by his deserts, he becomes rich, or famous, or universally beloved. That the modern child thinks of his supreme good fortune in modern terms — translating the disguised prince into, say a league baseball pitcher or a star actress in the moving pictures — does not alter the essential facts. A teacher who has won the class enough to make them talk freely to her can easily get confession of such dreams, — which would be an excellent introduction to the reading of "Cinderella."

Three other stories in the THIRD READER have a similar *motif:* "Snow-White," "Mother Frost," and "The Ugly Duckling," — though in each the motive has some differences. In the appendix to Flora Annie Steele's *Tales of the Punjab* (Macmillan), and in Andrew Lang's edition of *Grimms' Fairy Tales* (Bohn Library), there are excellent analyses of the recurrent themes and characteristics of these old folk-tales. The thoughtful teacher will find these discussions very useful. Although the child's main interest is in the story as a story, in the pictures, the incidents, and the thrills they give him, he will enjoy noting the likeness

between one story and another. But the teacher who knows the psychology of children will not hurry this reflective process. She will wait until the things have settled into their memories before she invites these comparisons.

In the German version of this story, told by the Grimm Brothers, the little heroine is called Aschenputtel, because she sits among the ashes. The children may like to compare this name with Cinderella.

What Does Little Birdie Say? by Alfred Tennyson (76)

This poem must be treated very simply. Read it with the class, helping them to get it well enough to make the reading facile. Unless it is read runningly, the metrical movement will not be felt.

For the meaning, it is enough to have the class simply get the main idea in each stanza. Then the poem may be memorized.

Singing, by Robert Louis Stevenson (77)

Treat this poem about the same as the preceding one, except that the *pictures* rather than the *thought* are the important thing. It is to be noted, however, that the pictures are neither detailed nor vivid — just a reference to the things that are singing, — birds, sailors, children in far-away countries, and the organ man. It is the joy of singing that is really the theme of the poem.

The Lost Doll, by Charles Kingsley (78)

The theme and the incident of this poem are too simple to need further comment than is suggested in the questions with the text. The children may note the smoothness

with which the verse runs, when they can read it; that is, that it is "so easy to say." So they may be encouraged to commit the verses to memory, the teacher employing the method suggested in "Bed in Summer." Call the attention of the class to the repetition of the word "dears," and see how they like it; don't mind if some of them object.

They might be told that the author was a clergyman, and a scientist; that he lived many years as a pastor down in Devonshire, England, near the quaint and beautiful old town of Clovelly; that many people of his flock were fishermen; and that the common tragedy of the drowning of these brave fishermen at sea led to his writing "The Three Fishers," which the teacher may read to them. For convenience, the poem is printed below. If the class take this well, she might also read them "The Sands of Dee." The class will probably read *The Water-Babies*, or some selections from it, the next year.

The music here supplied for "The Lost Doll" is an old Irish melody, to the song *The Lament for Gerald*.

The Three Fishers

Three fishers went sailing out into the West,
Out into the West when the sun went down;
Each thought of the woman who loved him the best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
And they trimmed the lamps as the sun went down;

They looked at the squall, and they looked at the shower,
And the night-wrack came rolling up ragged and brown.
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor bar be moaning.

Three corpses lay out on the shining sand
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
For those who will never come home to the town;
For men must work, and women must weep,
And the sooner it's over, the sooner to sleep,
And good-by to the bar and its moaning.

CHARLES KINGSLEY.

The Princess and the Pea, by Grimm Brothers (80)

This is one of the variants of the disguised-prince or disguised-princess story; with the significant difference that it is humorous and somewhat satirical. It certainly has not the reverent and obsequious attitude toward rank which many of the old fairy stories have. It contains no hidden significance other than that suggested in the **Helps to Study** in the text. If the teacher cares, she may ask the children to confess whether they have ever shown the same spirit as the Princess does. Have they ever thought of themselves as a little better or more important than any one else, and therefore entitled to the very best things?

Snow-White and Rose-Red, by the Grimm Brothers (83)

Here we have again some of the familiar *motifs* of the fairy stories: the good children, the friendly wild animal, the

wicked, thievish dwarfs (or the gnomes of the dark forest and of the dark world underground), the enchanted prince and the breaking of the spell, the reward of virtue in the form of happy marriage, and, of course, the living happily ever after. The story is to be read mainly for pleasure, making sure that the children get the details as they go.

It has no moral purpose, contains no guides to conduct, corresponds to no proverbial wisdom. Whatever of moral worth it has lies in the example of the good and lovable little girls, and, it may be, in the satisfied sense of justice we have at the end of the story. But in its satisfaction of the imagination it has a high esthetic value.

Old Gaelic Lullaby (96)

Gaelic, the teacher will note, is old Scotch, the name of the first inhabitants of Scotland, and of the old language which many of the Scotch still speak, especially in the northern part of Scotland. The melody given here is that of an old English rote song.

The poem proceeds by pictures: a pair in each stanza, set in contrast to each other. The class should have the idea made clear, and be led to hold the contrasted pictures in their order: father on the dangerous sea, and baby safe at home; brother out in the storm seeking the wandering sheep, and baby asleep at home; sister out in the storm seeking the cows on the hills, and baby safe asleep at home. The poem is well worth memorizing.

Review Questions (97)

If these classics are to be remembered, as we all believe they should be, reviews are necessary. Very few minds,

youthful or adult, hold things from one contact with them. It is the repeated return to the thing — even by brief mention — that finally makes it stay with us.

Some of the questions here offered are general: they may be broken into more detailed inquiries. Some of them will suggest others to teacher and pupils. Let the children try the game of asking questions of each other; it will bring good results.

Mother Frost, by the Grimm Brothers (98)

Frost in this story means winter, the cold of the sky; and Mother Frost is the spirit of it. But she is a just and kindly, rather than a cruel, spirit. This is a typical fairy tale of the moral kind. The good child is rewarded; the cross and lazy child is punished and disgraced. Invite the children to point out the moral for themselves. Encourage them to find parallels in the opportunities of their own lives.

Some explanation may be needed of the spindle and the craft of spinning once carried on in every home. It may be that some of the class have seen an old spinning wheel. The oven will certainly need explanation to most children. Few of them have even seen the baking of bread, and still fewer have seen the old-fashioned ovens.

Thanksgiving Day, by Lydia Maria Child (107)

This should, of course, be read just before or just after the Thanksgiving holiday, even if the order of the selections has to be broken.

After reading the poem, correctly and with spirit, and after some talk with the class about the meaning and origin of the holiday (its beginnings among the pioneers of New

England, in gratitude for the bounty of nature that saved them from starvation), the children may be asked to share with the class their anticipations or experiences of the holiday.

The music given in the Reader is a Spanish air.

Tom Tit Tot (110)

This is an English version of the old story whose German parallel, told by the Grimms, is "Rumpelstiltskin."

In each case the name is supposed to be amusingly impossible to guess. In each case the king-husband comes upon it by accident, and unconsciously saves his wife from unpleasant results. In the German version, it is her child and not her own liberty that is the price she is to pay the little elf, if she fails to guess his name. In both stories the queen is an idle, stupid, and entirely undeserving girl. So we can hardly consider it a didactic story: — it simply has no moral, good or bad. It is amusing, it creates suspense, and resolves the suspense on the side of mercy by a climax that delights the children. Compare their reaction with what you have seen in younger children listening to the story of "The Old Woman and Her Pig," the pig that wouldn't jump over the stile until a whole train of things was set in motion, and then the climax, when "the pig *jumped* over the stile and the old woman got home that night."

The children may like to be reminded here of their own pleasure in "guessing" games, and of their delight in fanciful and absurd names for things. Some of them will be conscious of the fact that they have formed impressions of things and places, and especially of people, by the sound of the names, before they have seen them.

Little White Lily, by George Macdonald (121)

The running movement of these short lines, each to be read with at least a very short pause at the end where there is no comma, and a slightly longer pause for comma or period, is a part of the charm of the poem. The explanation needed is of course the growth of the lily through sunshine and rain, its drooping and waiting for these kindly elements, its freshening up under their influence. But the explanation must be simple and short, not a disquisition, or even a discussion, on plant life. This is to be a lesson in literature, not in botany.

Into how many divisions (not stanzas) does the poem fall?

The author of this is the man who wrote *At the Back of the North Wind*, and *The Light Princess*, both of them delightful books for young children.

The Moon, by Eliza Lee Follen (123)

Make this an exercise (1) in getting the simple meanings involved, and (2) in memorizing. Try the children's skill in getting it by heart, on a time limit, say, of five minutes.

The Sleeping Beauty, by the Grimm Brothers (124)

There are many old stories of miraculously long sleep: Rip Van Winkle, Brunnhilde, the daughter of King Arthur (told in Scott's *Bridal of Triermain*), and others. But none of them equals this in beauty and romance. It is quite possible that it was intended to symbolize winter and spring, — the sun kissing the sleeping beauty, the earth, back to life again. If so, it is a parallel in its theme to the beautiful old Greek story of Persephone (or Proserpina).

This story should be read mainly for its pictures, and for the sheer romance of the whole thing. It cannot be twisted into any sort of moral lesson whatever. If the children can give themselves up to imagining it, even to believing it for the time being, that is as it should be.

Tennyson's poetic version of it, "The Day Dream," should be read to the class, especially the last part of it where he describes the waking up of the whole castle.

A touch, a kiss! the charm was snapt.
  There rose a noise of striking clocks,
And feet that ran, and doors that clapt,
  And barking dogs, and crowing cocks;
A fuller light illumined all,
  A breeze thro' all the garden swept,
A sudden hubbub shook the hall,
  And sixty feet the fountain leapt.

The hedge broke in, the banner blew,
  The butler drank, the steward scrawled,
The fire shot up, the martin flew,
  The parrot screamed, the peacock squalled,
The maid and page renewed their strife,
  The palace banged, and buzzed, and clacked,
And all the long-pent stream of life
  Dashed downward in a cataract.

And last with these the king awoke,
  And in his chair himself upreared,
And yawned, and rubbed his face, and spoke;
  "By holy rood, a royal beard!

How say you? we have slept, my lords.
My beard has grown into my lap."
The barons swore, with many words,
'Twas but an after-dinner's nap.

"Pardy," returned the king, "but still
My joints are somewhat stiff or so.
My lord, and shall we pass the bill
I mentioned half an hour ago?"
The chancellor, sedate and vain,
In courteous words returned reply;
But dallied with his golden chain,
And, smiling, put the question by.

—Alfred Tennyson, from *The Day Dream.*

Sweet and Low, by Alfred Tennyson (132)

To be understood as a bedtime song, sweet-toned and gentle, slow of movement, sung by a mother in a fisherman's or sailor's cottage, on the western shore of England; to be read without halting or stumbling, to be sung to Barnby's famous melody (printed in the Reader), and to be committed to memory upon encouragement and not upon compulsion. These things seem to the editors what the fame and the spirit of this little gem require.

The Husband Who Kept House (134)

To be read for the pure fun of it, with, of course, a glancing application to the people who always think they can do things better than other people can, — until they try it. Then invite the pupils to contribute of their own observation and experience.

When I was a Bachelor (139)

This is an old English folk-verse, — of the nonsense type, like the Mother Goose rhymes. Read it merely as fun, and suggest memorizing it.

A Visit from St. Nicholas, by Clement C. Moore (140)

The author of this poem is generally given in textbooks as "Judge" Moore. He was a teacher of Hebrew and Divinity in the General Theological Seminary, New York City. He gave to that institution the land on which it still stands, on West Twentieth Street. He was born in 1779 and died in 1863. This famous Christmas poem was published in 1844.

Of course the appropriate time to read this is just before Christmas. The teacher may tell of Christmas legends and customs. There is a medley of them given in Chambers's *Book of Days*, and a good deal about Christmas customs in England to be found in Irving, especially his *Bracebridge Hall*. Do the children known Howells's delightful story, *Christmas Every Day*, or Samuel Crothers's *Miss Muffet's Christmas Party*, or Washington Gladden's *Santa Claus on a Lark?* While she is thinking of literature bearing on this season, she should not forget the greatest story of all, — that of the Nativity, in the New Testament.

In our notes on "Wynken, Blynken, and Nod," attention was called to the borrowing of Dutch names in writing for children. Here we have it again. Probably in this instance it is the influence of old Dutch New York and of Washington Irving.

As to method, it is probably enough to suggest that the

poem be read with sureness, spirit, and a lively sense of the pictures it gives. A teacher will naturally allow the children to remind her and each other that the true spirit of the season is in giving, not getting.

The Town Musicians, by the Grimm Brothers (145)

It would seem that the little wandering German band was an ancient joke in Germany, too, long before the band and the joke found their way to America. At least, this delightful story was one of those that the Grimm brothers picked up and printed as an old folk-tale. To a music-loving people like the Germans, inferior street music would of course be a joke.

Read the story for the fun of it. Note the similarity of the reasons that brought this strange band together. Note the presence of the forest. Why does it enter into so many of the old tales? Note the clever inventions in the story of the frightened robber.

The children may like to dramatize the meeting of the animals with each other, and their planning for the future. There are obvious difficulties in the representation of the acrobatic feat at the window of the robbers' house.

The Three Wishes (155)

This is an old *motif* in the land of the imagination. If one had three wishes, how would he use them? Wouldn't he perhaps inadvertently fritter them away? At least so the story usually goes. Usually the wishes are the gift of some chance-met fairy or elf. One version has it that the man who has just got this precious gift is galloping home eager to tell his wife the good news. His horse stumbles.

He says irritably, "I wish your neck were broken." The wish is instantly granted. He shamefacedly carries the saddle home, and confesses his hasty action to his wife. She is angry at his folly, and so berates him that he loses his temper and says, "I wish the saddle were on your mouth!" and instantly *this* wish is granted. As it is quite impossible to have a wife going round with a saddle covering her face, the poor chap meekly wishes it off. And that is the end of *his* three wishes.

If the teacher wishes to test the children's imagination and ingenuity, or to provoke them to free expression, she can probably do so by letting them tell what use they think they would make of three wishes.

Another variant of the magic wish, which they will read later, is the story of "Aladdin and His Lamp."

I Remember, by Thomas Hood (159)

This poem will, of course, appeal to older people more than to children. But to children it will serve to call up some of their memories and some of their present impressions of their homes. What things do they think they will like to recall when they grow up?

Have them note how each stanza begins; how each stanza has its topic; how the personal mood of the author comes in in several of the stanzas; how line 15 must have the first word slurred over to make it run right.

Jack and the Beanstalk (161)

A purely fanciful dream-story, — of the kind that boys dream, — great actions, killing giants, and all that sort of thing. A little later, the objects of their imaginary attack

are likely to be Indians. Read this just as a fanciful story, noting the magic, and the successive stages of the action. For this, a number of questions are given in the **Helps to Study** in the text. It would be interesting to get the class to confess, in a friendly and confidential mood, their dreamings of great deeds. Don't laugh at them.

Do not try to teach the story as a real thing; it would seem too bloody. Do not try to moralize it; it has no moral teaching. Read it simply as a fantastic work of the imagination. If you have a copy of *Pilgrim's Progress* at hand, you might read to the class the fine story in it of Doubting Castle and Giant Despair.

My Shadow, by Robert Louis Stevenson (174)

This little *jeu d'esprit* of Stevenson's will need almost no comment. Every child has watched the pranks played by his own shadow. The last stanza is a burst of pure fancy, out-and-out invention on the part of the boy who is talking. The children will probably not have heard of Schlemil's famous story of *The Man without a Shadow*. Some of the incidents, told by the teacher, would be entertaining.

The music here given is the air of an old English song, *Ten Thousand Miles Away*.

The Emperor's New Clothes, by Andersen (177)

Hans Christian Andersen is one of the best known of the modern writers of fairy stories for children. His work is of quite unequal value. The four of his stories in this volume, together with "The Faithful Tin Soldier," "The Discontented Fir Tree," "The Conceited Apple Branch," and

perhaps three or four more, constitute about all his really good work. At his best, he has tenderness, humor, gentle and kindly satire, and an insight into child-nature. But his stories are often too obsequiously reverent to wealth and titles for a democratic world; and too full of sentimental effusions for modern taste. Still, he is a prominent figure among those who have written for children.

The present story is one of his very best. The vain king, the complaisant and weak-minded court-officers, the absurdity and yet keenness of the device by which they are all taken in, — being made afraid of betraying themselves, — the successive scenes of weaving, cutting, fitting, the false and empty pretenses and compliments, all lead up admirably to the delightful climax. And nothing could be better than having the climax broken, and simple mental honesty brought back to all of them by — a child. Pupils who remember what they have heard in Sunday School may recall the words, "Out of the mouths of babes," etc.

It may be interesting to see if the children ever have, to "save their faces," pretended to see or know what they really did not. If they do remember such instances, they will get the essential point of this story.

Some of the scenes naturally invite dramatizing; for example, those in which the rogue-weavers display the garments to the king and his retinue. Let the students make up appropriate conversations, and act out the scene.

Remind the class, as another instance of pretense, of the fable of "The Ass in the Lion's Skin," and tell them the fable of "The Wolf in Sheep's Clothing."

The Little Match Girl, by Andersen (188)

Perhaps this story is too tragic for young children. But could the school, one may ask, be a preparation for life if it never opened the eyes of the children to the fact that there is suffering in the world? Such stories have their place as a part of the desirable literary and emotional experience; and, although the ending is sad, there is rest and happiness beyond death.

There is no need of making the tale too harrowing as it is read. The children will understand it; most of them have felt some cold and hunger, and have at least thought they were suffering terribly at the time. They may be told of the merciful numbness that precedes death by freezing; and of the visions of food that come to the starving.

An appeal to their impulses to good deeds would be in place here. What have they ever done, what can they do, or sacrifice, to alleviate suffering? What is done by charity, individual or organized, in the community where they live?

"One, Two, Three," by H. C. Bunner (195)

After the class has read the poem, they might attempt to retell the story. Those who would like might illustrate it. Have them note the pleasing effect of repeating words in the last stanza. Do they know what a "clothes-press" is? What is meant by getting "warm"?

H. C. Bunner was one of our best writers of short stories. The teacher may solace herself, after the labor of a hard day in the schoolroom, by reading in his *Short Sixes* some of the most delightful stories our literature can present.

Five Peas in One Pod, by Andersen (198)

Andersen liked to personify inanimate things, as children also do. Each of the five peas goes out into the world, like young people, looking for adventure. Note the humor of their thinking that all the world is the color of their pod. Their adventures differ as much as is the case with people. The one that came to flower in the window had the best life; it was beautiful and useful.

Do the children all know sweet peas? (This isn't certain, especially in the city. The teacher might bring some in. Their beauty would be justification enough.) Do they understand that it was the beauty of the flower and her interest in the growing plant that helped the sick girl to get well? Have the children ever done any gardening? Do they know of the nation-wide movement, the Garden Association, for encouraging an interest in gardening among children? What can they tell of their experiences with growing plants? When they go out on nature-study trips, do they remember (and the teacher, too) not to rifle the woods and meadows too greedily, but to leave something for the next comers?

Sweet Peas, by John Keats (206)

This little extract is from one of the earlier poems of Keats. Call the attention of the children to the implied comparison of the sweet pea to a butterfly ("poised on tiptoe for a flight"), to the color, and to the delicate tendrils that reach out like fingers to take hold and climb.

The Ugly Duckling, by Andersen (207)

Here we have recurring the same *motif* as in " Cinderella," " Mother Frost," etc., a very familiar theme in fairy stories. The ugly, unpromising, persecuted youngster comes to be in the end the finest and most fortunate of the group, — a secret hope and consolation to many children in their unhappy hours as, perhaps, it was to Andersen himself.

Trace the adventures of the duckling in detail; all his hardships of rebuffs, ill treatment, fear, hunger, cold, danger. Then trace the hints that he is something finer than the ducks. And finally picture the climax when he finds himself a swan among swans in a beautiful private park. Have the children ever seen a swan? The picture in the Reader, on page 225, will give some idea of its grace and beauty.

The talk of the various creatures in the farmyard, their puffed-up self-satisfaction; the completeness with which the cat and the hen in the old woman's cottage measure everything by their own ideas; the hurt feelings of the snubbed and driven young duckling; — all these are quite human. Can the children find anything like them in the Fables they have read?

Lady Moon, by Lord Houghton (227)

The idea here is very simple; just a child talking to the moon and thinking of it as roving forever, and loving everybody, and as obedient to the will of God; — reflecting, that is, three common impulses of childhood, to wander, to love, to be religious.

The music is that of an old English " round." The word " round," as a musical term, is explained in any big dictionary.

Windy Nights, by Robert Louis Stevenson (228)

Who has not felt the delightful mystery of the sound of feet of men or horses, going by in the night? Whose are they? Where are they going? On what errands? And on windy nights the howling or sighing of the wind heightens the mystery. Note the imitation of the swinging gallop of the horse in the movement of the lines, especially of the last two lines of each stanza. See that the children bring this out in their own reading of the poem. Have them commit it all to memory.

III. OLD STORIES AND POEMS

Bruce and the Spider (229)

Whether this story really happened, or has that other kind of truth, the truth of the might-have-been, no one knows. Nor does it greatly matter. The useful lesson is there, just the same. That is why the story has gone on being told and re-told, and is still with us.

Robert Bruce (1274–1329) became King of Scotland as Robert the First. In the long struggles between England in those rough and turbulent times, he defeated the English at Bannockburn and finally had his title as King recognized by the English.

Do the children know Burns's song, "Scots wha hae wi Wallace Bled"? It celebrates the rugged patriotism of this period.

King Alfred and the Cakes (231)

It is the homeliness and the humor of this old tale that have kept it alive. We are all prone to hero-worship, and

rightly. But we like to think of our heroes as human, too. And so this bit of kindly gossip has been handed down. The teacher will find interesting things about this great Englishman of a thousand years ago in the life of him by Thomas Hughes. A good history of England will furnish briefer information.

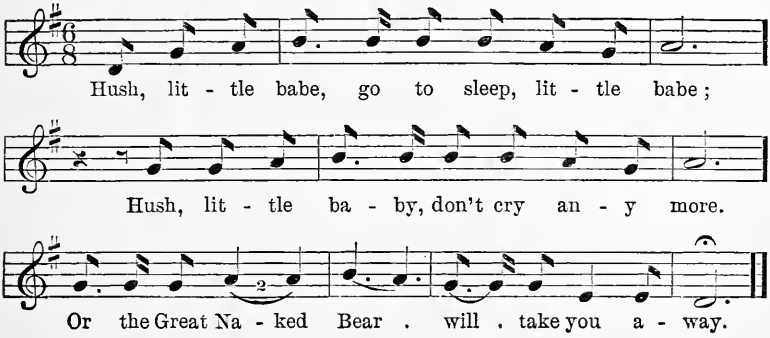
Hiawatha's Childhood, by Longfellow (234)

Longfellow's purpose in his famous poem was to put in pleasing and permanent form the traditions and customs of the Indians. He got his material mostly from Schoolcraft's book on the North American Indians. Hiawatha (whose other name, Manibō'zho, Longfellow first took and then rejected as not musical enough) was the mythical hero, the demigod, of the Ojibway (or Chippewa) Indians among whom all of this material had been gathered. His exploits, his inventions, his teaching and leading of his people, are the main theme of the poem. The present selection deals with the young hero's childhood education, — the traditional introduction to nature and human life given to the young by the old among primitive peoples. It is sufficient to let the children read it with this simple idea: this was Hiawatha's nursing and his schooling. Would they like it? What is fact and what is fancy in it? Notice that he even has his cradle song; the music of it, as still sung by the Indians around the Great Lakes, is given below.

Longfellow borrowed the peculiar swinging, running rhythm of the poem from that of the epic of Finland, *The Kalevala*, which he had been reading shortly before he wrote *Hiawatha*. Let the children fall into the swing of it;

don't check them if they sing-song it a little. There is no worse crime against poetry than to read it like expressionless, plodding, unrhythmic prose.

The hard words — the proper names — should present no difficulty. The teacher may simply assume that the children can now make them out, as they have command of their phonetics. And the meter will show where the accent falls.

The little lullaby inserted here is the one to which Longfellow refers. It is still used by the Ojibway Indian mothers to sing their babes to sleep.

The Leak in the Dike (240)

Another traditional story; this celebrates the simple virtue of heroic fortitude. Have the children try to realize what the lad's brave deed meant for the people of the region. Explain the dike system, and how the plucky Hollanders have maintained their rich and prosperous farms by keeping out the sea. The teacher might, if there is time, read something about all this from Mary Mapes Dodge's

Hans Brinker or *The Land of Pluck*. Note that "pluck" is the virtue of this boy, — a worthy son of his country. Phœbe Cary has a poem celebrating this same story.

Washington and the Cherry Tree (245)

No other story about Washington is so well known as this. It first appeared in a life of Washington, about 1840, by a man named Weems. It was not a very accurate biography, though the author was a scholar. This particular invention of the hatchet is so good that we are all grateful to the author for his vivid imagination. At any rate, the story is true in spirit even though it is not in fact.

America, by Samuel F. Smith (247)

This is really not an easy poem for little people to understand. It is not simple in statement. One can easily believe the story about the school children whom a visitor with an acute ear heard singing lustily "My Country, tizer-tee." They had never thought of the line as having any meaning. So the teacher may address herself seriously and patiently to the task of getting the meaning clear. Such study will not spoil the poem, if she does it with patriotic enthusiasm. Young people are ready enough, sometimes too ready, to think their own the finest country in the world.

Dick Whittington and His Cat (250)

This story is so simple that it should be read through almost without comment. Perhaps the best supplementary reaction to it is just to have the children retell it.

There are various old rhymes about the sounds of the London church bells. One series of them is found in an old singing game for children. Some of the class may know it. One pair of lines is:

Oranges and lemons,
Say the bells of St. Clemens!

IV. NONSENSE

Pig and Pepper, by Lewis Carroll (264)

The third year of school is about the time to introduce children to the delightful *Alice* books. All English-speaking children ought to read both of them through by the end of the fourth grade. If there isn't time in the school course, there is time enough outside. The teacher must share the fun. She may have to explain now and then, — briefly and quizzingly. But usually the children get the spirit of this clever nonsense at once. They should be told about Carroll: his fondness for children and his ingenious means of entertaining them, and should have some other parts of the book read to them; *e.g.*, "The Cheshire Cat," and "Alice in the Pool of Tears." "The Mad Tea Party" is given in the FOURTH READER of this series.

For more comment on Carroll, see the FOURTH READER part of this Manual.

Whole Duty of Children, by Stevenson (270)

This is added as a parting bit of friendly humor. Do the children see in which line Stevenson's little joke lies lurking?

FOURTH READER

The FOURTH READER of the *Everyday Classics* series is intended as a basic reader for the fourth year of school. Its interests are in part carried over from the third year (*e.g.* in the fanciful tales of travel and adventure), and in part new material in the stories and descriptions of nature and out-of-door life, in the poetry of nature, and in the stories of child life. The material falls into general groups as follows:

I. Imaginary Travels.
II. Nature and Out-of-Doors.
III. Patriotic Selections.
IV. Historical Tales and Legends.
V. Stories of Child Life.
VI. Stories and Poems.

As in the other Readers of the series, to every selection these tests have been put: Is it good enough and well enough known to be enrolled among the classics? Is it simple enough in diction and in interest to be read by Fourth Grade children?

In the grouping, it has not always been possible to maintain an absolute gradation on the basis of progressive difficulty, — though in the main this gradation has been

achieved. It may be, however, that for a class of low reading ability the following order would be better:

1. Sindbad's Second Voyage
2. Sindbad's Fifth Voyage
3. A Munchausen Adventure
4. Jack Frost
5. Brownie on the Ice
6. Tom and the Lobster
7. A Happy Boy
8. The Soldier's Reprieve
9. Captain Smith and Pocahontas
10. The Jack o' Lantern
11. Franklin's First Day in Philadelphia
12. Turning the Grindstone
13. The Miller of the Dee
14. Cosette

Have the children read these selections carefully, getting the meaning, first in the large and then of the more significant details; have them reread once at least, so that the pupils not only gain a command over the material but feel a sense of confidence in their command of it. Then the class may go back to the beginning of the book, and read straight through, reading or omitting selections already read, as the class and teacher decide. The desire of the class to read again the familiar selections will be an indication that the former readings were successful.

Any analysis of literature reveals the difficulty of arbitrary and absolute classification. The order, or grouping, made in this Reader could be further varied on the basis of content. "Cosette," for example, is a story of child-life, and is also a Christmas story; so it may be read just before or just after Moore's "'Twas the Night before Christmas." "A Happy Boy" may be followed by "Heidi's First Day on the Mountain"; both celebrate the joys of the great out-of-doors. "The Fairies of Caldon-Low" may be followed by "Brownie on the Ice." Whittier's "The Fish I Didn't Catch" may be read after the two Franklin

stories; they too have a moral. "The Munchausen Adventure" is humorous, and may be read with "A Mad Tea Party." "The Soldier's Reprieve" and "The Blue and the Gray" may be read together just before Lincoln's birthday; or the latter poem may quite appropriately be read just before Memorial Day.

I. IMAGINARY TRAVELS

The book opens with poems and stories about travel on the sea and in lands of wonder and magic. The sea is naturally conspicuous in such a group. Both Gulliver and Sindbad are travelers on the sea, Gulliver as a sailor, Sindbad as a merchant.

While the stories convey no lesson, and are to be read frankly for pleasure, they have natural connections with geography, and may suggest some current events. Polar expeditions, for example, offer marvels hardly less wonderful than some of those experienced by Sindbad.

This group of selections appeals to an instinct deeply implanted in most normal children. Stevenson has voiced it admirably in his poem, "Travel." Most of us can recall our childhood dreams of strange lands and wild adventures; perhaps we could invest familiar places and figures with a halo of romance. This mental experience is admirably portrayed in a passage in Whittier's "Snow-Bound," in the twenty-second chapter of Barrie's *Sentimental Tommy*, and in other parts of that delightful book. Another familiar and charming portrayal of the imaginary world of children is Kenneth Grahame's *The Golden Age*, especially in the chapter called "The Roman Road." This chapter may be read to the children.

A Song of the Sea, by Allan Cunningham (11)

Cunningham's poem has, strictly speaking, no title except its first line. But this line would not convey a correct impression to inland children. Hence we have given the poem a title that is often given to it and that conveys a general impression of its theme. Perhaps the children, after reading it, may be able to suggest some other title: as, "A Mariner's Song," "Life on the Sea," or something of that sort. They should be encouraged to memorize it.

Note how the things seen and felt are the wind, the sea, the ship, and the motion, — and how the swing of the verse carries one along. If good pictures of the sea and of ships with sails are obtainable, it may help children to appreciate the poem. Some information, too, about the steamship's displacing of the old wind-driven ship will be interesting and valuable. But any information given must be subsidiary to the ideas of the poem.

The author, Allan Cunningham (1784–1842), was a Scotchman, as his name implies. Although a landsman, he has caught the spirit of the sea: its range, its freedom, and its dangers.

Gulliver in Lilliput, by Jonathan Swift (13)

Gulliver's Travels has had the curious fortune to appeal to two different classes of readers, and to each in an entirely different way. To children it is an extraordinary and ingenious kind of fanciful tale; to adults it is a bitter satire on the follies and vices of mankind. The selection here given contains none of Swift's invectives against humanity; they would be out of place. It is neither necessary nor desirable that children should be informed of this aspect of

the book. Let the selection remain to them what they will naturally feel it to be, — a strange and wonderful tale.

Some interesting reactions can be obtained from the class (1) by questioning them as to the exact details of the incidents just after they have read them, and (2) by suggesting other situations into which Gulliver did fall, or might have fallen, while in Lilliput, and letting the class amplify the situation. For example: (1) Gulliver takes a walk in the public park; (2) attends a concert; (3) watches an election; (4) takes a bath; (5) helps in chopping wood or making garden; (6) earns his living by some other occupation. (7) How did Gulliver escape from Lilliput? Children will enjoy reading the story and finding out the answer.

The teacher may read to the class some of Gulliver's other adventures in Lilliput or in Brobdingnag. She might tell them, also, of the race of pygmies in Central Africa, belief in whose existence had long been based on mere tradition, and whom Stanley actually discovered in the deep forests. The Pygmies are only about four feet high. Stanley's account of them is found in his book, *In Darkest Africa.*

The Sea, by Barry Cornwall (31)

Barry Cornwall is the pen-name of Bryan Waller Proc ter (1787–1874). He was an English lawyer and author, and a schoolmate of Byron's at Harrow.

This poem, "The Sea," though neither so famous nor perhaps so good as Cunningham's, yet has more of the life and motion, more of the details, of the sea. It speaks of the wide expanse of the sea, its leaping waves or its quiet serenity, its blue color (what other colors does it often take?),

its wild storms, its sounds, the speaker's birth upon it and his love of it, of the whales and dolphins (which are not fish at all, but mammals living in the sea, — as are seals, and still other animals), and ends with the sailor's declaration of his intention to live and die on the sea.

The poem is to be read with life and spirit, to bring out the rush and swing of the lines; note, for example, the movement of the fourth stanza.

Sindbad's Second Voyage (34)

The stories of *The Arabian Nights* are very old. They were first made known to Europe through a French translation from the Arabic in 1704. Since that time they have held first rank among the creations of the fancy. They neither delineate character nor interpret life; can any one form the slightest idea of what sort of man Sindbad was? They are, frankly, nothing but wild and extravagant tales. As such, they are now known and enjoyed over the whole civilized world. For civilized people also enjoy fanciful tales of a wonderful land where palaces spring up like mushrooms, where demons become the slaves of men and lay cases of jewels at their feet, and other marvelous things happen.

Any edition of *Arabian Nights* will serve to refresh the teacher's memory of others of these tales to tell to the class. "Ali Baba and the Forty Thieves," "Aladdin and His Lamp," "The Fisherman and the Genie," the other voyages of Sindbad, — all are fascinating. If possible, leave a copy or two of the book about for the children to pick up and read, such as Macmillan's Pocket Classic edition of *The Arabian Nights*, edited by Clifton Johnson.

Encourage the children to tell of dreams and fancies they

have had which are in any way like these stories. Such fancies are not things to be ashamed of; they are only the play activities of the imagination.

Elicit comparisons between these old creations of the fancy and the accomplished wonders of the modern world. The aëroplane is more wonderful than the roc, and a better motive power for aërial flights. The submarine is stronger than any monster of the deep, real or imagined. At the touch of a button, a whole city may be flooded with light. People talk to each other, though thousands of miles apart. And there are yet other wonders, now in existence and still to come. What would the inventors of these old tales have thought if they could have seen one day's doings in a modern city?

It would make an interesting composition to tell about taking Sindbad about on such a day of sight-seeing.

Sindbad's Fifth Voyage (46)

The preceding story corresponds to our unrestrained fancy in quest of wild adventure; this is rather more like a nightmare. Who have had nightmares, and what are they like? (The word nightmare, by the way, has nothing to do with horses; the second half of the word is from an Anglo-Saxon word, *mara*, meaning burden, load.) Does the "old man" seem human? Or is he more like some of the dwarfs and gnomes of which you have read in fairy stories, *e.g.*, in "Snow-White and Rose-Red"? How did you feel when he was killed?

Travel, by Robert Louis Stevenson (54)

This is *not* a lesson in geography, — though it may be made to touch geography with distinct benefit to that valuable subject and to the poem. The teacher will be careful to keep her "values" correct: the romance of geography and the clear pictures of the poem. Matthew Arnold, who has sometimes been called "the geographer poet," because of his fondness for describing foreign scenes, has some interesting pictures of oriental streets in "The Sick King of Bokhara." These passages are simple enough to read to the children. Some parts of Tennyson's "Recollections of the Arabian Nights" would also be appropriate here.

The poem should be read for its pictures, the swing of its meter, and the outreaching spirit of imagination. It would be a difficult poem to memorize, but an excellent one from which to ask pupils to quote the lines they like best.

A Munchausen Adventure, by Baron Raspe (58)

The Travels of Baron Munchausen is a book easily obtainable in cheap form. The public library will have it, or the local book-dealer can order it. The tales are amusing flights of fancy, — not unlike a certain playful exaggeration that has often been said to be a characteristic of American humor, particularly that of our earlier days. The children will find the stories diverting: *e.g.*, that of the stag that was shot with cherry stones in place of metal shot, and appeared later with a fine tree growing from his head; or that of the dog that, having been cut in two, was hastily clapped together again and got well. But the operator got one half upside down, so that while the hind feet were on the ground

the front feet were in the air, and *vice versa*. So the dog had the advantage of being able to rest two of his feet while the other two were running.

II. NATURE AND OUT-OF-DOORS

Jack Frost, by Hannah F. Gould (61)

This old favorite is, of course, not poetry of a high order. But it is a clever, genial picture of the antics of the frost, told with a certain quickness of movement and liveliness of spirit.

There is much common meteorological lore that it would interest the children to pick out: the frost comes out on the clear nights; it does its work quietly; it leaves a powdery effect on the hills; it decorates the window-panes with beautiful crystals; it freezes the fruit and the water left unprotected, and cracks the vessels in which the water is held. Do the pupils get the little joke about the people "forgetting to prepare" for Jack Frost in the cupboard? What are the "coat of mail" and the "spears" that he "hung on the margin" of the lake, "where a rock could rear its head"? What are the "diamonds and pearls" with which he "drest the boughs of the trees"?

The author, Hannah Flagg Gould (1789–1865), lived in Massachusetts.

The Fish I Didn't Catch, by Whittier (64)

What does the title lead the class to expect? Who was the uncle with whom the boy went fishing? Probably the same who is fondly described in "Snow-Bound":—

Our uncle, innocent of books,
Was rich in lore of fields and brooks,
The ancient teachers never dumb
Of Nature's unhoused lyceum.
In moons and tides and weather wise,
He read the clouds as prophecies,
And foul or fair could well divine,
By many an occult hint and sign,
Holding the cunning-warded keys
To all the woodcraft mysteries;
Himself to Nature's heart so near
That all her voices in his ear
Of beast or bird had meanings clear.

. . . . .

Content to live where life began;
A simple, guileless, childlike man,
Strong only on his native grounds,
The little world of sights and sounds
Whose girdle was the parish bounds.

. . . . .

He told how teal and loon he shot,
And how the eagle's eggs he got,
The feats on pond and river done,
The prodigies of rod and gun.

At any rate, in the sketch here given the uncle shows a kindly and simple wisdom.

A Boy's Song, by James Hogg (68)

Have the class note (1) all the pictures in the poem, (2) the spirit of the boy. Is he effeminate, — or a sensible,

normal boy? Note the pleasing effect of having a number of the lines begin with the same words, — how it makes the reading swing smoothly along.

The boy of this poem should be compared with the boy in the selection from Jeffries, "The Happy Boy," after the latter has been read.

The author, James Hogg (1770–1835), was a Scotchman. He is often referred to as The Ettrick Shepherd. He was born at Ettrick. His father and grandfather were shepherds; and as a boy he tended the flocks and read books. He never had more than six months of schooling; but he managed to educate himself.

The Wind in a Frolic, by William Howitt (70)

The spirit of this poem is playful, like that of "Jack Frost"; but it is boisterous play. Read it for the pictures, the motion, the noise. Note how the feeling of senseless confusion is created. Note, too, the spirit of the wind: rude, lusty, no respecter of persons. Do the children know the saying, "The wind bloweth where it listeth"? If so, do they know what it means?

Christina Rossetti's poem, "The Wind" (see THIRD READER), and Stedman's poem, "What the Winds Bring" (quoted in Baker and Thorndike's *Everyday English*, Book I), are interesting treatments of the wind to compare with this poem. The children would enjoy George Macdonald's book, *At the Back of the North Wind.*

Brownie on the Ice, by Dinah Mulock Craik (75)

The brownies are little fairy folk, still about half believed in by the simple and uneducated people of England, and

by the children. At any rate, it is pleasant to make believe about them. They are mischievous, as in this selection and other chapters from the same book, but grateful and kindly to those who treat them well.

The Gardener is an interesting character: a little peevish and grumpy, yet faithful and devoted to the family. But of course we cannot expect the children to be too sorry for his accident.

The reader will easily conjecture that it was Brownie who assumed the form of the kangaroo, and did the other little touches of magic. The whole selection, even to the hopping kangaroo, could easily be dramatized. The book from which this is taken ought to be in the school library. So ought the same author's *Little Lame Prince* and her version of the fairy tales, whose title is *The Fairy Book*.

The Brownie — in groups — was presented in another and very popular form to American children in *St. Nicholas*, a generation ago. Palmer Cox wrote rhymes and drew pictures about them. They may be obtained in book form.

The Mountain and the Squirrel, by Ralph Waldo Emerson (91)

By way of introduction the teacher might call attention to the pertness and liveliness of squirrels and the dignity and calm of mountains, and say, "This poem is an amusing argument between a squirrel and a mountain as to which is the more useful and capable."

At the end, the gist of the matter is that they can't be compared. Neither has the advantage. Each can do his own sort of thing. Can the children apply the idea? Which is more useful, an apple tree or a needle? a book or a dinner?

a cow or a laundry? The teacher might suggest a dialogue between two children, each representing one of two totally disparate things, and each claiming to be superior to the other. It would be an interesting bit of oral composition.

Ralph Waldo Emerson (1803–1882) was an American poet, essayist, lecturer, and philosopher. He was born in Boston of a long line of clergymen, and after his graduation from Harvard he was for a time a minister himself. His noble character, which showed itself in his face and his musical voice, helped to make him successful as a lecturer. He settled down at Concord in the neighborhood of the Alcotts and Thoreau. He inspired others to think and work for themselves. He believed in plain living and high thinking and he set the example himself.

Other poems that the children might enjoy are "The Humble Bee," "The Concord Hymn," "The Rhodora."

Tom and the Lobster, by Charles Kingsley (93)

As Kingsley's *Water Babies* is commonly read in the Fourth Grade, this lesson might be regarded by the teacher as an introduction to the book. A little talk about Tom's life as a chimney-sweep, — the hard work, the dirt, and the cruel treatment, his fright and his running away, his drowning and his later life as a sort of under-water fairy, where he learns many lessons that all well-trained children have to know, — such a talk would be a proper introduction to this selection. The selection is to be read for its story, its fun, and its good-humored pointing of certain morals. The class ought to have a chance to read the rest of the story of their own volition. Part of the reading might be a class exercise, part left to individual initiative.

The author liked to mingle story and science. And it is quite proper to stop and explain the scientific information or concepts which he introduces in the book.

Charles Kingsley (1819–1875) was a warm-hearted, active, versatile English clergyman, who lived in the south of England. He loved and understood children. He was interested in science, — in flowers and animals and in all the forms of nature. Hence we find this blending of science, morality, and humor in his books. He wrote two other books for children: *Madam How and Lady Why*, a book of information about simple scientific matters, and *The Heroes* (often given as *Greek Heroes*), a collection of stories from Greek mythology (*Pocket Classics*, Macmillan). The teacher might read to the class his "Three Fishers" and "The Sands of Dee."

The Daffodils, by William Wordsworth (103)

Tell the children that this poem was written by an English poet who spent nearly all his life in the country in a beautiful part of England, where there were lakes and mountains. He loved them even better than books. He was acquainted with the birds and flowers and the sea. He thought that no one could be happy who did not love out-of-door things, and he believed that out-of-door things enjoyed living just as people do. He thought that people who live in the country were far more interesting than rich city people.

In teaching "The Daffodils" the thin thread of narrative may be stressed something after this fashion: One day Wordsworth felt lonely and went out to walk. Suddenly he saw thousands and thousands of daffodils tossing their golden heads beside a lake. They were gayer than the

dancing waves and they made the poet feel gay. And afterwards when he was far away from them in his own room, he often saw the daffodils with his mind's eye and they made him happy again. The last stanza is the most difficult, but it may be made clear by asking the children if they do not see again some particularly striking object, seen long before, when they shut their eyes.

The lesson is that we cannot forget beautiful things and that we ought to look at beautiful things rather than ugly ones. There is a chance to give the class a lesson in good taste, to explain to them that if they like beautiful objects in nature, beautiful pictures, beautiful poetry, they will learn to like such things better all the time. Tell them that a beautiful sight is better than a new toy, for it cannot be broken.

The Sandpiper, by Celia Thaxter (106)

We have here one of the most imaginative and tender poems in American literature. The loneliness of the beach, with nothing there but the author, the little bird, the sand, the waves, and the driftwood is the first picture. Then we have the mention of the coming storm, the scudding of the sullen clouds, and the flying of the close-reefed vessels. The third stanza gives the sense of acquaintance and companionship between poet and bird. The last stanza expresses the idea that the same God will care for both of them. (There is a passage in the New Testament something like this. What is it?) The linking of bird and poet together in the last line in each stanza is particularly good.

Children who have never seen the ocean or the Great Lakes may not get the images of the poem very well. But

good pictures of the sea will help. Some of the words will need explanation, such as: beach, driftwood, misty shroud, close-reefed, fluttering drapery. Encourage the class to commit the poem to memory. It is well worth the trouble.

The Fountain, by James Russell Lowell (110)

In addition to the suggestions under **Helps to Study** in the Reader the children may be told that Lowell (1819–1891) was one of our most famous authors. He was born in Massachusetts, and lived in Cambridge, except during the time he was minister to England. He was editor of *The Atlantic Monthly* for many years. For a long time, also, he was professor of modern languages at Harvard, the same position that had been held by Longfellow. He was one of the most widely read men of his time. The pupils would enjoy his poem, "The First Snowfall."

The music is an old Scotch air, "Well May the Keel Row."

The Brown Thrush, by Lucy Larcom (113)

This poem, written by Lucy Larcom (1826–1893), is in her *Childhood Songs*. She was born in Massachusetts. In *A New England Girlhood* she has told the story of her early life in a delightful way. She began working in a factory at Lowell when she was only a child, but there was much play and other pleasure mixed with the work. Her first poems were published in the *Lowell Offering*, a magazine started by the factory girls. Some of the other poems that might interest the class are: — "Berrying Song," "A Harebell," "Sir Robin," and "Red-Top and Timothy." Her best poem is "Hannah Binding Shoes."

Although nearly twenty years later than Whittier, her youth, like his, illustrates the dignity of homely labor and its incidental pleasures. If the children are interested, some parts of *A New England Girlhood* might be read to the class.

"The Brown Thrush" is semi-dramatic. One student might take the part of the little girl or boy who speaks the first two lines, another the part of the poet who speaks the third, and a third child might take the more important rôle of the thrush.

The Barefoot Boy, by John Greenleaf Whittier (119)

This poem tells about the out-of-door pleasures of Whittier when he was a boy. The poem should be supplemented by passages from "Snow Bound": lines 19–30, beginning, "Meanwhile we did our nightly chores"; lines 66–92, beginning, "A prompt decisive man"; and especially, lines 155–174, beginning, "Shut in from all the world without"; and again, beginning at line 614, "Within our beds awhile we heard." Read as long as the interest lasts.

Other poems that tell about Whittier's home and its surroundings are: "In School Days," "Telling the Bees," the first part of "The River Path." Of the poems that have no autobiographical element, "The Three Bells" would be easily grasped by the class, and if they wanted more, "Skipper Ireson's Ride," with some necessary explanations. "Maud Muller" is too old for the class in the sentiment of the last part, but not in the scene or in the imaginings of the heroine.

An interesting supplement to the study of the poem, in regions other than New England, would be to have the

class tell what interesting things for boys and girls are in their regions: what fruits, what flowers, what bird and animal life, what occupations. For city children the parallel is neither easy nor comforting; but there is no harm done in making them think the life of the country interesting and beautiful.

A Happy Boy, by Richard Jeffries (125)

This is an extract from *Wood Magic*, written by the English naturalist and writer, Richard Jeffries (1848–1887). He lived at the Coate farmhouse, where his Bevis lives. His father taught him to love and observe nature. He tried to write novels before he discovered that his real work was writing about the country. "The Pageant of Summer" in *Life of the Fields* is one of his best works. Bevis is the hero of *Wood Magic*, and, as an older boy, of the book named *Bevis*. *Wood Magic* owes much of its charm to its style.

In "A Happy Boy" Jeffries incidentally stresses nature's love of blue: a blue butterfly, blue sky, blue valley, a blue harebell. Ask the children if they see distant hills as blue, or the vista down a long street. Tell them that the French army wears a pale blue uniform, because in France there is so much blueness that a uniform of this color is not conspicuous in the distance.

Bevis is alone in the woods. Try to make the class see (1) that it is delightful to be friends with nature, to listen to the talk of the trees and the wind and the brook, and to enjoy the company of birds and butterflies, and (2) that being out of doors a great deal makes the body strong, so that it can obey the mind.

It would be easy, after the class have read the story, to

dramatize it, for there are plenty of characters. Care should be taken to keep the language as gentle and refined as it is in the story. Blue should be worn by the butterfly and the harebell. The latter really talks and so does the wild thyme.

Our own John Burroughs, whose writings the children will read later, is one of the best expounders and examples of the delight and wholesomeness of life out-of-doors. Some of his sketches, like "An Idyl of the Honey-Bee," in *Pepacton*, could be enjoyed by Fourth Grade children if read to them with an occasional explanatory comment.

In reading about and discussing nature with young children, it is not necessary to dress things up in pretty and sentimental fancies. Rely rather upon the simple beauties that children can actually see, and upon the wonder of simple things.

Seven Times One, by Jean Ingelow (137)

This poem needs little other comment than that implied in the questions under the **Helps to Study**. Perhaps American children may not know that clear, cloudless, and dry days are exceptions in England; such days are not so common as they are here. The author, Jean Ingelow, was born in Lincolnshire, England, in 1830, and died only a few years ago. Her poetry is partly about nature, and partly simple stories in ballad form.

The Brook, by Alfred Tennyson (139)

"The Brook" is taken from a long poem called by the same name. It was written by Alfred Lord Tennyson

(1809–1892), a celebrated English poet, who led a quiet life, read much, and loved nature, especially the sea. He had an extraordinary gift for melody and for making words echo the sense. This poem illustrates both, notably the second.

The refrain divides the song of the brook into four parts: the first tells where the brook came from and what it passes before it flows into the river; the second tells how it travels, chattering, bubbling, babbling, fretting the banks; the third tells what the brook takes to the river; the fourth tells what the brook particularly enjoys doing on its way to the river.

Philip is an old farmer who chatters even more than the brook.

Robert of Lincoln, by William Cullen Bryant (143)

William Cullen Bryant (1794–1878) was the earliest of the greater American poets. Although he was born in Massachusetts, he spent the greater part of his life in New York as a journalist. He was a good citizen and his paper helped to make other men better citizens. All through his life he kept memories of the great forests near his boyhood's home in the Berkshire hills, and he loved birds and flowers. In addition to his poems, he wrote a poetical translation of Homer.

Other poems suited for children are the well-known "Planting of the Apple-Tree," "The Fringed Gentian," and the "Yellow Violet." The poem last named has rather too long a moral, but of course if the poem is read aloud, the moral may be omitted. "Thanatopsis" and "Lines to a Water-Fowl," fine as they are, can hardly be given to young

children. The "Death of the Flowers," once a favorite in reading books, was written in memory of Bryant's younger sister.

III. PATRIOTIC SELECTIONS

The Blue and the Gray, by Francis Miles Finch (148)

This famous poem was published in 1867, and breathes a fine spirit immediately after the bitterness of war. At the time it was published, the New York *Tribune* printed this interesting testimony to the magnanimity of a group of Southern women.

"The women of Columbus, Mississippi, . . . have shown themselves impartial in their offerings made to the memory of the dead. They strewed flowers alike on the graves of the Confederate and the National soldiers."

The Soldier's Reprieve (152)

There are many stories of Lincoln's gentleness and mercy, especially towards the poor and humble. He seems to have felt no bitterness, to have cherished no hard feelings towards any one, though he could and did sharply rebuke some of the public men who interfered with his duty as he saw it. There is a fine story, already famous, about Lincoln, by Mary Raymond Shipman Andrews. It is called *The Perfect Tribute.* Children of the Fourth Grade could easily understand it, if it were read to them.

Old Ironsides, by Oliver Wendell Holmes (160)

Oliver Wendell Holmes (1809–1894) was an American poet, essayist, novelist, and physician. Like Lowell, he was born

at Cambridge and studied at Harvard College. After studying law and giving it up, he went to Paris to study medicine and remained abroad for two years. The rest of his life was spent in Boston. His witty lectures in the Harvard Medical School were the delight of the students. He was an able doctor and teacher, but when he was nearly fifty he gave up medicine for literature. He put his gayety, wit, and humor into his poems and his essays as well as into his conversation and lectures. Among his many achievements was the invention of the stereoscope, still used in homes and schools.

The frigate *Constitution* was built in 1797. She was called *Old Ironsides* because of her victories over the British in the War of 1812. One fight was with the frigate *Guerrière*, in the North Atlantic, another with the *Java* near Brazil, and another with the *Cyane* and the *Levant* off Portugal. Once when she was chased by five British vessels, Captain Hull, her commander, was so skillful that after four days he brought her safe to Boston Harbor.

Horace Scudder's *Bodley Children* gives an account of the history of *Old Ironsides*. So do histories of the United States, and such books as Theodore Roosevelt's *History of the War of 1812*.

Other Holmes poems that could be read to the children are: "The Deacon's Masterpiece," "Contentment," "Ballad of the Oysterman," "The Broomstick Train," "Grandmother's Story of Bunker Hill," "How the Old Horse Won the Bet," and "The Last Leaf," which to many is his most exquisite poem. It was a favorite of President Lincoln's.

IV. HISTORICAL TALES AND LEGENDS

Grace Darling (162)

The teacher may open this lesson by some explanation of the dangers of navigation on rocky coasts, and what happens to a ship that runs against a rock. After reading, there ought to be some talk about other famous heroines: Joan of Arc, Mollie Pitcher, Florence Nightingale, for example, and about the thousands of devoted and heroic women who are in the service of the Red Cross.

Captain Smith and Pocahontas (171)

The best supplementary treatment of this selection will be to build in more background in the children's minds, by telling them about the conditions under which the early colonists lived; of the hardships they endured, the dangers from sickness, hunger, wild animals, and Indians; the lack of the common necessities and comforts of life. Children should vividly realize their debt to our predecessors who broke into the wilderness and made it habitable.

The Jack-o'-Lantern (175)

This selection needs the same treatment as the preceding story. School histories and such books as Alice Morse Earle's *Old Colonial Days* will furnish interesting material. An idealistic account of the freedom and independence of pioneer life — for the teacher, not the pupils — is found in Crèvecœur's *Letters of an American Farmer*.

Franklin's First Day in Philadelphia (181)

This and the two following sketches express admirably the spirit of Franklin: his energy, independence, common

sense. Read them for their meaning and their spirit. The moral of them is clear in each case.

The Miller of the Dee, by Charles Mackay (190)

The author, Charles Mackay (pronounced Mak kī′), a Scotch poet, was born in 1814 and died in 1889. King Hal in the poem is King Henry VIII of England. Compare the spirit of independence and self-respect with the spirit in the Franklin selections and in "The Village Blacksmith."

The Fairies of the Caldon-Low, by Mary Howitt (193)

Mary Howitt (1799–1888) was the wife of the English poet, William Howitt, who wrote "The Wind in a Frolic."

The poem is to be read as a fairy story and as a fanciful interpretation of the beneficent processes of nature; for it is a nature poem, in the guise of a fairy tale.

Hiawatha's Fasting, by Longfellow (204)

In the part of this Manual devoted to the THIRD READER there are some comments on "Hiawatha." The class might here be told something further, along these lines:—

Longfellow had long intended to write a poem about the American Indians. So, in one way and another, he learned all he could about the stories or legends that had been handed down from father to son, and he put those that he liked best into the poem "Hiawatha." Writing this poem was not work but pleasure.

The first part of the poem tells us that long ago the Great Spirit, who is the God of the Indians, called all his people

together and bade them stop fighting. He promised to send them a great man to teach them and to work for them. After a time it happened that a baby boy was born. He was named Hiawatha. His father, whose name was the West Wind, ran away from Hiawatha's mother and she soon died. But he had a good grandmother, who taught him the language of birds and animals, and there was an old man who taught him how to kill the deer with his bow and arrow. Hiawatha grew up to be very strong and wise. He hated his father for leaving his mother and he took a long journey in order to kill him. The West Wind was truly sorry that he had been so unkind to his wife, and he loved his son. In the end they became friends.

The next thing to happen in the poem is Hiawatha's fasting. He built a hut in the woods by the lake and went without food for seven days and nights. He did this for the sake of his people. The first day he looked at the animals and birds; the second day at the berries and grapes; and the third day at the fish, and he saw that all these things together could not supply his people with enough food.

V. STORIES OF CHILD LIFE

Maggie and the Gypsies, by George Eliot (213)

"Maggie and the Gypsies" is an incident from *The Mill on the Floss*, a novel by George Eliot, whose real name was Mary Ann Evans (1819–1880). She was born and brought up in Warwickshire among country sights and sounds. She did not attempt the writing of fiction until she was over thirty-five, when her husband, Mr. Lewes, suggested her trying her hand at it. Her greatest novels are those pic-

turing the places, habits, and persons that she knew when she was young. To many people, the best are *Adam Bede*, *Silas Marner*, which is hardly a novel, and *The Mill on the Floss*. Maggie Tulliver is in many ways like George Eliot herself, most of all perhaps in her intense craving for affection. The class should understand that it was chiefly Tom's unkindness that made her run away.

The class will enjoy hearing read the account of the trouble that led to Maggie's running away, in Chapter X. Other scenes are very readable: Maggie cutting her hair, in Chapter VII; the jam puffs, in Chapter VI; or the quarrel between Maggie and Tom because she had forgotten about the rabbits, in Chapter V; or Maggie in the attic, in Chapter IV.

By way of amplifying the brief introductory note in the Reader, the teacher might further tell the class:

Maggie Tulliver was the daughter of a miller who lived on the bank of the Floss River. She was very, very fond of her brother Tom, who was older than she. One day her cousin Lucy came to pay a visit at the Tullivers'. Lucy looked like a white kitten and Maggie like a dark overgrown puppy. Maggie admired Lucy very much, but to-day there was trouble. It began when Tom wanted to show Lucy a water-snake and rudely told Maggie to go away, for no one had asked her to come. This hurt Maggie's feelings and made her so angry that she pushed Lucy into the mud.

Then while Tom and Lucy walked off to the house, she felt so miserable that she made up her mind to run off and live with the gypsies. She had often thought of doing so before, when her relations had told her that she was brown and half-wild like a gypsy.

Maggie, the different gypsies, her father, the gypsy dog, may well be made the dramatis personæ of a little play. The gypsy group around the fire might furnish an excellent spectacle — the donkey must not be forgotten.

The children will enjoy this little poem, though its author is unknown and it is hardly a classic.

When the Little Boy Ran Away

When the little boy ran away from home,
  The birds in the tree tops knew,
And they all sang " Stay ! "
But he wandered away
  Under the skies of blue.
And the wind came whispering from the tree,
  " Follow — follow me ! "
And it sang him a song that was soft and sweet,
And scattered the roses before his feet
  That day — that day
  When the little boy ran away.

The violet whispered : " Your eyes are blue
  And lovely and bright to see ;
And so are mine, and I'm kin to you,
  So dwell in the light with me ! "
But the little boy laughed, while the wind in glee,
Said, " Follow me — follow me ! "
And the wind called the clouds from their home in the skies,
And said to the violet, " Shut your eyes ! "
  That day — that day
  When the little boy ran away.

Then the wind played leapfrog over the hills,
And twisted each leaf and limb;
And all the rivers and all the rills
Were foaming mad with him!
And it was dark as darkest night could be,
But still came the wind's voice, "Follow me!"
And over the mountain and up from the hollow
Came echoing voices with "Follow him, follow!"
That awful day
When the little boy ran away.

Then the little boy cried, "Let me go — let me go!"
For a scared, scared boy was he!
But the thunder growled from the black cloud, "No!"
And the wind roared, "Follow me!"
And an old gray Owl from a tree top flew
Saying, "Who are you-oo? Who are you-oo?"
And the little boy sobbed, "I'm lost away,
And I want to go home where my parents stay!"
Oh! the awful day
When the little boy ran away.

Then the Moon looked out from the cloud and said,
"Are you sorry you ran away?
If I light you home to your trundle-bed,
Will you stay, little boy, will you stay?"
And the little boy promised — and cried and cried —
He would never leave his mother's side;
And the Moonlight led him over the plain,
And his mother welcomed him home again,
But oh! what a day
When the little boy ran away!

Cosette, by Victor Hugo (227)

This is an incident in *Les Miserables*, one of the novels written by Victor Hugo (1802–1885), a famous French poet, playwright, and novelist. He had a generous, fiery nature, full of pity for the unfortunate. After the Revolution of 1848 he was exiled from France for twenty years, during which time he made his home in the Channel Islands. The French admire him most for his great lyrical gift. Other nations like his novels better, for they can be more easily translated.

If the children desire to know more about Jean Valjean, they might well be told the story of the good bishop whose loving heart made a man out of a degraded convict, and how Jean Valjean, after he had become the mayor of a city, gave himself up to the police because another man was accused of a theft that he himself had committed years before.

"Cosette" lends itself especially well to dramatization. It can be divided into scenes: The Kitchen Inn; The Street (a little girl might be the doll); The Spring; The Inn Kitchen; The Sleeping House. Care should be taken to preserve the extreme gentleness of Cosette — she is not angry or bitter; she does not scream or call names. Jean Valjean is never violent either. He is a man of about fifty-five but looks older, for his hair is white and his face pale, but he is not bent. Madame Thénardier is tall and large with a red face and a rough voice.

By way of getting the class still more into sympathy with the story, the teacher might tell them something more of the history of little Cosette.

Cosette was a pretty and happy little girl until she was about three years old. Then everything changed. Her mother was very poor and had to earn her living and so she could not take care of her little daughter herself. While she was wondering what to do about it, she saw two happy healthy little girls playing with Cosette. She then asked their mother, Madame Thénardier, to take Cosette too, and she promised to pay for her board and lodging. So Madame Thénardier took Cosette away with her, saying that she would treat her like her own daughters. The story will tell you how she kept this promise.

After the reading of the story the class might be told:—

Perhaps you would like to know that Cosette's troubles were now over. The next morning the stranger brought good clothing for Cosette and took her away from the wicked Thénardier family. The clothing was black, for Cosette's mother was now dead, though the little daughter did not know it for a long time. She went away to Paris with the stranger, and there for years they lived very happily. He loved her as if she were his own child and she often said to herself that he was like the good God.

Heidi's First Day on the Mountain, by Johanna Spyri (243)

This and the next selection are taken from a book whose name is *Heidi*, by Johanna Spyri, a Swiss woman who was born in 1829 and lived at Zurich. As she had a great many brothers and sisters, she knew a great deal about children. *Heidi* is a favorite among the children of Switzerland, Germany, and America. The book was written in German.

Heidi is a little Swiss girl about five years old, who lost her parents when she was a baby. For a time she lived with an aunt. One June day the aunt dressed her in nearly all her dresses so that no one would have to carry them, and together they climbed up the Alm mountain, where Heidi's grandfather lived. When the aunt told him that he must take care of Heidi now, the grandfather was much displeased. But after he had sent the aunt away with rough words, he began to be interested in Heidi, who looked all around the one-roomed hut like a little woman, and at last chose to sleep in a hayloft which she reached by a ladder from the hut. He was pleased, too, because she liked to drink goat's milk, and still more pleased when she admired his two beautiful little goats. In the middle of the night he went up the ladder to see whether she was sleeping comfortably. The selection tells what happened the next day.

Peter was a boy who took care of goats. He was so poor that he had never had enough to eat. That is the reason why he was surprised at Heidi's large lunch.

Heidi's Return, by Johanna Spyri (255)

Heidi lived on very happily with her grandfather until she was nearly eight years old. She did not go to school and could not read or write. One March day her aunt came again to the mountain, for she had secured a pleasant position for Heidi in Germany, and she thought that the grandfather and Heidi would both be delighted. It was not so. The grandfather was angry and Heidi did not want to leave the mountain, but she had to go away at last. In her new home some people were kind and some were very

rude, and they were all astonished because she was not like other children. City life did not agree with Heidi. She grew more homesick all the time, and at last became pale and thin and began to walk about in her sleep. Then the doctor said that she must be sent back home.

Klara is the German way of spelling Clara. She was the lame girl whose companion Heidi was. Heidi does not say anything about the people who were unkind to her. After a while Klara was brought to the mountain. The fine air and the goat's milk did her so much good that she grew strong and could walk like other people.

The Village Blacksmith, by Longfellow (265)

This poem shows a picture familiar to all country children, a picture likely to grow less familiar as the use of the automobile grows more general. The blacksmith is making horseshoes rather than shoeing horses. The poem teaches the dignity of labor, and shows that life is made up of toil and rest, rejoicing and sorrow. Perhaps for the children the best lesson is that the man who earns his living can stand up and look the whole world in the face. Compare with this "The Miller of the Dee."

There are many others of Longfellow's poems that the class would enjoy hearing or reading: "Excelsior," "The Rainy Day," "Daybreak," "Rain in Summer" (first part), "The Old Clock on the Stairs," "The Skeleton in Armor," "The Children's Hour," and "From my Armchair."

On Longfellow's seventy-second birthday the children of Cambridge presented him with a chair made from the wood of "the spreading chestnut-tree" that had stood over the

village smithy. This led Longfellow to write the poem, "From My Armchair." In this poem he tells us about the thick shade cast by the tree, about its white and fragrant blossom in the spring, and its brown nuts in the fall.

The blacksmith's shop, or the smithy, as Longfellow says, was on Brattle Street, Cambridge, and the name of the blacksmith who worked there when this poem was written was Dexter Pratt.

Jackanapes and the Pony, by Juliana H. Ewing (269)

Mrs. Ewing is an English author of the nineteenth century who has written some delightful things for children. *Daddy Darwin's Dove-Cot* is another of them. She catches the spirit of English life among the better classes, — its gentleness, its humor, its loyalty, and its pluck. The old General has been in military service in India nearly all his life, and is now retired from service and home for good. His son, the father of Jackanapes, is dead, — killed at Waterloo. The golden-haired daughter (his daughter-in-law) whom he never saw was the mother of Jackanapes. The boy's real name is given in the text.

Some of the names of things peculiar to England will need explanation. But the children will have no difficulty in entering into the spirit of the story; and older people need have no shame in confessing a liking for it.

The Cruise of the *Dolphin*, by Thomas Aldrich (286)

Thomas Bailey Aldrich (1836–1907) was a versatile American writer, whose works comprise stories and poems

of many sorts. He was also a journalist. His early boyhood was spent in Portsmouth, New Hampshire, where he was born. He often wrote of this town, usually calling it Rivermouth. His *Story of a Bad Boy* is an admirable book for young people, for the boy is not really bad, but only human.

The children will enjoy hearing his poem, "Baby Bell," read. And they should by all means have a chance to read for themselves his delightful translation of Daudet's story, *Mother Michel's Cat* (pronounced *Dō dā'* and *Mē shĕl'*). It is an old French nursery story, full of life and humor.

The Skating Race, by Mary Mapes Dodge (308)

Hans Brinker was written by Mary Mapes Dodge (1838–1905), an American editor and writer for young people. This book has been translated into five European languages. It was crowned by the French Academy.

Hans Brinker and his sister live with their mother and their invalid father. They are very poor. The father had an accident, a blow on the head, which left his mind blank and dull. At the end of the story, a great surgeon performs an operation on the father that restores his strength and his mind.

The book is full of information about Holland. It makes one admire these wonderful, plucky, ingenious, and independent people. But most readers of it like best the boy and his sister, Hans and Gretel. (By the way, will the children identify this pair of names as the title of a famous fairy tale told by the Grimm brothers?)

VI. STORIES AND POEMS

Woodman, Spare that Tree, by George Morris (319)

This poem was written by George Pope Morris (1802–1864), an American poet and journalist, who spent most of his life in New York. "We Were Boys Together," is another of his songs that every one used to know.

Thomas Hood's "I remember, I remember," given in the THIRD READER, belongs to the same general class. So does "The Old Oaken Bucket," by Samuel Woodworth, in the FIFTH READER.

Little Daffydowndilly, by Nathaniel Hawthorne (321)

This is an excellent example of Hawthorne's skill in writing for children. He could give information without patronizing, and convey a moral without offending. These two graces of style arose from his urbanity and his humor. Like the author of the Alice books, he knew how to blend humor and instruction. (May one not pause here to wonder whether we teachers do so often enough?)

The children should be told a little about Hawthorne's life. His dates are 1804–1864. He was born at Salem, Massachusetts; lived for a time, while a boy, in Maine, near Sebago Lake, not far from Portland, where Longfellow lived; graduated from Bowdoin College in 1825, in the same class with Longfellow; wrote some unsuccessful little stories and sketches in his boyhood and early manhood; served for a time as Collector of the Port in Salem; became famous as a writer shortly after; served for a time as United States consul at Liverpool, England; came back and lived until his death in Concord, near Emerson's home. He was a

shy and sensitive man, fond of lonely walks in the country, fond of children and animals and flowers.

The children should read his stories from Greek mythology: *A Wonder Book* and *Tanglewood Tales* (Macmillan, *Pocket Classics*). These were first told to his own children.

Casabianca, by Felicia Dorothea Hemans (332)

Mrs. Felicia Dorothea Hemans (pronounced Hĕm'anz) (1793–1835), was an English poet, of Irish descent. She grew up in a charming old house by the sea with the Welsh mountains at its back. She began to write verse while she was a little girl, and she wrote a great deal before her rather short life ended. Sir Walter Scott was her friend. He entertained her and some of her children at his beautiful home at Abbotsford.

Mrs. Hemans's poems were very popular at one time. A few lyrics are still familiar to every one; among them are "The Landing of the Pilgrims" and "The Homes of England." Both are suitable reading for children, who ought really to know the first by heart.

It may be that the boy Casabianca had a notion of duty that outran common sense. If the children see this flaw in it, don't scold them. Admit it, and say merely that the author wanted to make an extreme case, and that the poem has long stood as an expression of complete obedience and courage.

Home, Sweet Home, by John Howard Payne (335)

This song was written by John Howard Payne (1791–1852), an American born in New York. He spent much of

his boyhood at Easthampton, Long Island, and it was of his home in this place that he was thinking when he wrote his song. When he was young he was a successful actor, both in America and England. When he was a little over twenty he left America, not to return for nineteen years. After a time he gave up acting and wrote plays. He spent part of his time in Paris, for he often adapted French plays for the English stage. He was sometimes rich and several times imprisoned for debt.

"Home, Sweet Home" was written in Paris at a time when Payne was feeling very homesick. It was once thought that he was living in a garret, but this is not true. The song was written for a play called *Clari*, adapted from the French, and it was first heard in London at the Covent Garden Theatre, sung by a sister of the famous actress, Ellen Terry. Ellen Terry afterwards sang it herself. Payne returned to his country in 1832, and was later made consul at Tunis, where he died without a friend or relative near him. The music to which "Home Sweet Home" was set was not written for the song. It had been used before, but it harmonizes so perfectly with the words of the song that most people think it was written for it. The deep and true feeling of the song, its simple diction, and the inevitable quality of the refrain have made "Home, Sweet Home" perhaps the most widely known song wherever English is spoken.

A Mad Tea Party, by Lewis Carroll (337)

This is perhaps the best chapter in this great classic of the world of humor. The inconsequences, the sudden turns and twists of the conversation, until poor Alice is quite

bewildered, are unsurpassed. The book itself has the unique distinction of beginning a new type of literature: there was nothing like it before; there have been many imitations since.

A word as to the value of this sort of thing may be pertinent. Humor is a preservative of sanity and good temper; it ought to be in the schoolroom. We teachers need it, as well as the pupils. It requires intellectual acumen and rightness to see the jokes: a dull mind can't. So the children have their minds quickened. To see the *un*reason in a remark or situation involves an exercise of one's reason. Is it a startling claim, then, that reading this kind of clever nonsense helps to teach one to think?

The teacher may need to give a hint now and then, to explain the point of a joke. This is usually best done by a pointed question, the answer to which brings out the incongruity on which the joke is based.

Many of Dodgson's intellectual jokes are still remembered. Here is one that gave him a good deal of fun at the expense of his brother mathematicians:

A rope runs over a pulley, one end short and one end long, both ends hanging free. A monkey is on the short end of the rope, and his weight just exactly balances the other end so that the rope remains still. What will happen if the monkey begins to climb?

Hundreds of answers were sent to him, by people of mathematical inclinations. It is a teasing problem, is it not?

When he asked the riddle in this selection about a raven and a writing-desk, he had no answer in mind. But so many letters were written asking the answer, that he had to in-

vent one, — a rather poor one, as he himself admitted: Because each has a few notes.

Some simple sketch of his life and character should be told the children, something like this: —

Alice in Wonderland was written by Lewis Carroll, an Englishman. As you read about the adventures of Alice, you find out that he was fond of children and fond of fun. When he was a little boy he made trains and trucks for his brothers and sisters, and he liked to draw pictures. Although he was kind and gentle, he could use his fists to keep big boys from tormenting little ones.

He went to a college at Oxford, a city that is full of beautiful buildings, and he lived there all the rest of his life. He made his living by teaching mathematics and writing books about mathematics, and sometimes he preached sermons, but not often, for he stammered.

Lewis Carroll enjoyed himself most when he was playing with children or writing books for them. As he had no children of his own, he was always making friends with other people's children. One of his child friends was Alice Liddell. To please her and her two sisters, he made up the story of a little girl's adventures in Wonderland, while all four were rowing on a river near Oxford. That is the reason why he named the little girl in the story Alice. Lewis Carroll had many, many other child friends. Most of them were girls, and he pretended that he was afraid of boys. He was fond of walking along the seashore in the summer, because there were always so many children there. He could tell fairy stories by the hour and he was never too tired to write funny letters to his little friends.

Besides *Alice in Wonderland* he wrote *Through the Look-*

ing Glass, which has in it a strange beast called the Jabberwock. Another book of fun is *The Hunting of the Snark*, a poem, which one of his little friends at once committed to memory.

Lewis Carroll was not his real name. That was Charles Lutwidge Dodgson. But we always speak of him and think of him as Lewis Carroll, because that name was the one he used when he wrote books for children.

When he died in 1898, at the age of sixty-six, his friends gave a great deal of money to a hospital for children so that forever and ever some poor sick child could be nursed and taken care of. They knew that this would have pleased Lewis Carroll far better than an expensive monument.

Printed in the United States of America.

THE TEACHING OF READING

A MANUAL

TO ACCOMPANY

EVERYDAY CLASSICS

Fifth and Sixth Readers

BY

FRANKLIN T. BAKER

PROFESSOR OF ENGLISH IN TEACHERS COLLEGE
AND SUPERVISOR OF ENGLISH IN THE
HORACE MANN SCHOOL

AND

ASHLEY H. THORNDIKE

PROFESSOR OF ENGLISH IN COLUMBIA UNIVERSITY

New York

THE MACMILLAN COMPANY

1917

All rights reserved

COPYRIGHT, 1917,
BY THE MACMILLAN COMPANY.

Set up and electrotyped. Published April, 1917.

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

FIFTH READER

The FIFTH READER is primarily a story-book. The THIRD READER has introduced the child to folk and fairy myth and legend, and the FOURTH READER has given prominence to out-of-door life and nature study; now the FIFTH READER offers a notable collection of the best stories for boys and girls in both prose and verse.

With such a collection, the first objects in teaching are to make sure that the children understand the stories and that they can read them intelligently. The **Helps to Study** in the Reader itself provide sufficient information to remove the difficulties and enable the child to come to the story with interest. They also offer questions on the content of the selections. Their purpose is always to make sure that the child gets at the heart of the story. That surely is the essential thing, yet we all know how often it is missed in our reading lessons.

What is the story about? Who are the persons? Is there a hero or heroine? When did it take place? Has it any moral or lesson? Can you put the gist of the story into a sentence or two? These are the questions to which the teacher herself should have answers and with which she should make sure that the story lives for the class. Not every story is of great importance, but it has some meaning;

and it is this meaning to which both textbook and teacher should guide the child.

Many of the stories in the Reader are stories of action, of heroic deed or adventure. Some of the great deeds of history and legend are celebrated, as the Landing of the Pilgrims, the Siege of Leyden, and the Expedition for the Golden Fleece. Some of the heroes of stirring deeds appear, as Robin Hood, Robinson Crusoe, Arnold of Winkelried, William Tell, and Paul Revere. There is an opportunity to make these stories, once they are clearly understood, enforce lessons, point out essential virtues, and interest the children in ideals of conduct.

In connection with this purpose, one section of the Reader is given to great men and women, as General Grant, General Lee, and Joan of Arc. Moreover, attention to nobility of conduct is not aroused merely through the great men and women of history and fiction. There are stories of brave and kindly children: — of Tom Brown in the football match, of John Halifax, who, though only a vagabond boy was yet a gentleman, and of children who celebrated Christmas in the real Christmas spirit of sacrifice. And there are stories of heroic animals, of the dog who saved his master, and the horse that brought the good news to Aix.

One word about the moral in these stories. Sometimes there isn't any, as in a story of wonder like "Aladdin and his Lamp." When there is a moral it is always a simple one. If the child understands the story, he can scarcely miss the lesson. The teacher may help to make it plain and to drive it home. But a great deal of sermonizing is unnecessary.

Order of the Selections

Not all the selections are stories and not all the stories deal with heroism and adventure. The selections are arranged in groups according to the nature of the contents.

I. School Days.
II. Heroism and Adventure.
III. Battle and Bravery.
IV. Great Men and Great Women.
V. Animals.
VI. Home and Country.
VII. Boys and Girls.
VIII. Two Christmases.
IX. Wonder and Enchantment.

In general this seems an interesting arrangement for the average class, and it permits of careful grading, the longer and more difficult stories coming in the second half of the book.

Every teacher, however, should feel free to change the order to suit the special needs of her class. Group I on School Days, might, for example, be postponed until after Group II, on Heroism and Adventure. Or, after the children have read several of the selections in Group I, the longer stories, the "Last Lesson" and "Football at Rugby," might be omitted until later. The two Christmas Stories in Group VIII are interesting to read together, but they are also interesting to read separately, in connection with other stories. The teacher will find it easy to change the order to suit special occasions or needs.

The selections in this volume, as in the others in the series, are all well-known classics. Some of them have been told

to many generations of children, all have a place in the permanent literature of our race. Because the story is old, however, is no sign that it is well known to the child. The purpose of the book is to bring the child into a knowledge and appreciation of the stories that his parents have known before him and that he in turn may later enjoy with his children. In this book, literature should be performing for children its great task of socializing sentiment and feeling. The child is being introduced to the heritage of the race.

In later Readers in this series more attention may well be paid to special literary values and appreciations. In this book, little attention should be directed to particular merits of style, or characteristics of the author; but the main concern should be to introduce the child to a story which the teacher knows to be a classic. Because it is old, well known, because it was read by her as a child, is precisely why the teacher should be well prepared to make the child feel its interest and enjoy the deeds and sentiments that have already stirred many thousands of children.

Literary Study and Biography

Certain phases of literary study, however, should not be neglected. Many of the selections are poems, and attention should be paid to reading verse aloud. Nothing is more necessary for the right appreciation of poetry than the habit of reading verse and hearing it read with attention both to sense and to meter. In the notes for teachers which follow, especial attention is paid to the correct reading and appreciation both of the short poem and also of the long narrative poem, as the "Pied Piper." Again, in a book representing so many famous authors, it is desirable that the children

learn something of their lives and work. The amount of this kind of study can be determined by the teacher. The Notes supply or suggest material for all the authors. But the teacher will do well to limit her efforts to a few. Goldsmith, Dickens, Scott, Defoe, Tennyson, Browning, Ruskin, George Eliot, and Shakespeare are some of the best-known English authors included; and Hawthorne, Eggleston, Longfellow, Lowell, and Bryant are the best known of the Americans. It is much better, however, that the child really become interested in the lives and work of three or four of these, than for him to get a smattering of information about all of them.

In the Reader itself, the lives of only a few authors have been treated at length. Goldsmith, Scott, Ruskin, Browning, Hawthorne, Bryant, and Shakespeare are those who have received special attention. Many of the other authors are treated in other books in this Series, and material for all the authors is supplied in the Manual.

Helps to Study

The **Helps to Study** after each selection in the Reader contain nothing which is not addressed to the pupil. They usually consist of three parts.

I. **Introductory Matter.** This gives biographical, historical, and other information necessary to introduce the child to the selection. In some cases this material precedes, and in some cases it follows the selection, forming the first paragraph under the **Helps to Study.** Both the arrangement and the matter itself are determined by the nature of the selection. In the case of an extract from a long historical narrative, as the "Siege of Leyden," some introductory comment is desirable before the child begins to read. In the case of a poem whose opening lines command attention, as the "Hunting Song," it seems best to give the child the poem first,

and the historical information afterwards. The nature of the introductory matter naturally varies with each selection. Its purpose is not to give elaborate biographical or literary comment but to find the best way of aiding the pupil's interest and appreciation.

II. **Questions.** (1) These questions are in part on the contents of the selection. They test the pupil's knowledge of what he has read, and guide him in the right interpretation. The teacher should make sure that the class use these questions in studying the lessons, and should often call for answers in the classroom. There is, however, a danger of making questions and answers more important than intelligent and distinct reading. The teacher will often put stress on expressive reading rather than on questions on the content.

(2) Other questions are on the application of the selection to the child's experience or reading. Such questions are sometimes grouped in a second paragraph. They are not intended to be exhaustive but to be suggestive for further discussion in the class.

(3) Occasionally such questions are grouped as **Review Questions**, recalling the connection of the selection with preceding selections, or applying its moral in the light of earlier reading.

(4) Many of the questions deal with details of word, phrase, figure of speech, or meter. In the FIFTH READER, however, this detailed study of the text is never emphasized at the expense of the interest in the selection as a whole. Further study of words and phrases is provided under the heading: —

III. **For Study with the Glossary.** This includes lists of difficult words and phrases. In case of unusual, obsolete, or foreign words, the definition and pronunciation are given. But usually the pupil is referred to the GLOSSARY. By the time the pupil has reached the FIFTH READER, the reading lesson should not be mainly a drill on vocabulary. The pupil should begin to use the dictionary freely; and as a convenient substitute for a dictionary, the GLOSSARY at the end of the book is offered. There the pronunciation of each word is indicated, the diacritical marks of Webster's dictionary being used. The words are also carefully defined.

Drill on Words and Phrases

How shall the words and phrases "For Study with the Glossary" be treated by the teacher? Manifestly, the class will need a good deal of guidance and testing before they can be trusted to use the Glossary with intelligence and security.

First of all, there should be exercises on **How to use the Glossary.** The pupils should look up the words in the classroom, and the teacher should test their results. During the early weeks of the school-year, these exercises should be frequent.

After a fair efficiency in using the Glossary has been acquired, the classroom use of the lists of words and phrases may be considerably varied. Speaking broadly, however, there are two main methods.

1. **Preparatory Study of Words and Phrases.** By this method the teacher will call attention to the words "For Study with the Glossary," on *the day before* the selection is read. In assigning the lesson for study, a few minutes will be taken to run over the list of difficult words; the teacher herself giving the correct pronunciations. This preparatory drill is of more importance for pronunciation than for definition and is indispensable with selections containing many foreign or difficult names.

2. **Supplementary Study of Words and Phrases.** After the selection has been read in the class, notice may be taken of any words that give difficulty in meaning or grammar. The work of the class with the Glossary can be tested and the discussion utilized in the better interpretation of the selection.

The two methods can often be combined, but undoubtedly for the Fifth Reader the preparatory method must frequently be employed. However, it will be found that many of the selections offer little difficulty in words and phrases, and can be read without preliminary drill. This is particularly true of some of the longer selections in the later part of the book, as the "King of the Golden River."

The lists under "For Study with the Glossary" serve not only as a guide to the pupils but as a convenient indication to the teacher as to method of treatment.

A word may be added as to pronunciation and definition. Pronunciation is better taught by example than by precept. If the teacher is careful in maintaining clear and correct pronunciation in the reading and discussion, there will be little need for special drill.

Definitions are of little value in fixing the meaning of words. The way to know a word is to use it. The employment of new words in oral and written exercises as well as in the reading lessons, is the best way to strengthen the pupil's vocabulary.

General Method

With many variations, the methods of using the Reader will follow this general outline.

1. Assignment of Selection, with brief talk on the subject of the selection or on new words and phrases.
2. Preparation by pupils at their desks or at home of the lesson, with the aid of the Helps to Study and of the Glossary.
3. Classroom discussion of the selection, and test of the pupil's preparation. Reading aloud, with careful attention to pronunciation, enunciation, and expression.
4. Further work will be determined by the nature of the selection. There may be further intensive study of words and expressions, or a rapid re-reading, or a continued discussion of matters raised by the reading and study.

The **Helps to Study** with the **Glossary** provide all that the class will need for its guidance. This **Manual** offers supplementary suggestions on each selection. They are not to be used in any cut-and-dried fashion, but may be of service in adding to the pleasure or information of the pupils or in encouraging further reading. They may also help the teacher in answering for herself the question, "Why is this a classic?"

NOTES ON THE SELECTIONS

I. SCHOOL DAYS

The book opens with a group of selections telling of schools of various times and countries. These selections may be used to encourage an interest on the part of the children in their school. It may be compared with the schools described and its advantage over them indicated. Something of the improvements that modern schools have secured over those of past times may be suggested by the first four selections. The service of the school to the nation is shown by the "Last Lesson" of Daudet, and the moral value of school athletics appears in "Football at Rugby." The schools in the selections all belong to past times, but they can be made real and vivid by comparison with the present.

If the teacher prefers, this group may well be divided, and the last two selections reserved for later reading.

An Old-Fashioned School, by Nathaniel Hawthorne (11)

This is not a story, but a description. The important lesson is that the children should see clearly the things described: the schoolroom, the schoolmaster, the classes of boys. Since the description is of an old-time school, its differences from a school of to-day should be made plain. These differences are to be seen in the room, in the dress of the master and boys, in the lessons recited, and in the punishments.

The selection contains some difficult phrases. "His Majesty's Council" must be explained as referring to the

time when the King of England was also king of this country. "Generations of schoolboys" is another phrase which the imagination of a child will scarcely seize without a little explanation. As parents belong to one generation, children to another, and their children to a third, so the old schoolmaster has seen one class of boys grow to manhood, followed by another and another, like so many generations. And the teacher may well make sure what the children understand by Latin.

Attention may also be called to the fact that there are no girls in Master Cheever's school. Girls and the smaller boys in Colonial days went to dame schools, taught by women, where they learned reading and writing. Has any pupil ever seen a sampler such as the girls made at the dame schools?

Nathaniel Hawthorne's life is treated in connection with the "Pine Tree Shillings" on p. 75 of the Reader. The opening pages of his *Grandfather's Chair* might be read aloud to the class if time permits. Other selections from that volume are to be found on pp. 69–88 of the Reader.

Topics for Oral or Written Composition. Master Cheever's Schoolroom. Our Schoolroom. Our Class in Reading. Master Cheever.

The Village Schoolmaster, by Oliver Goldsmith (17)

This famous passage from Goldsmith's "Deserted Village" describes another schoolmaster who may be compared with Master Ezekiel Cheever. It is written in couplets, two rhyming lines, and should be read aloud with a marked pause at the end of each couplet. And the teacher should make sure that the pupil understands each couplet by itself.

Note that the last and best-known couplet sums up the whole description.

The village schoolmaster is described as seen by his pupils and the villagers; so his importance is exaggerated with a kindly humor. This mock exaggeration extends to the language. His schoolroom is a "noisy mansion," the bad boys are "boding tremblers," the farmers are "gazing rustics," and large words from the schoolmaster have a "thundering sound." Do the children get the humor of the description? Can they pick out any other of the humorous exaggerations?

An account of Oliver Goldsmith is given on p. 219 in connection with the selection "Moses Goes to the Fair." Another well-known description of a schoolmaster is Cecil Alexander's poem, the "Jolly Old Pedagogue."

Squeers's School, by Charles Dickens (19)

The description of Squeers's school furnishes an example of a bad teacher, but it may be read with stress mainly on the humor. The children should see the absurdity of a teacher who makes mistakes in spelling and grammar and who thinks that "quadruped" is Latin. Attention must also be called to the genuinely practical mode of teaching as shown in manual training or cooking classes. "Philosophy" seems to be used by Squeers in its old sense of natural philosophy, or science. The class should know the correct spelling of botany, and should pronounce the adjective learnèd in "his learned eye" (p. 19, l. 4).

An account of Charles Dickens and the story of David Copperfield's experience at school are given in the SIXTH

READER. If time permits, the teacher might read aloud from *Nicholas Nickleby* selections about the school in Chapters VII and VIII, or the account of Nickleby's revolt against Squeers in Chapter XIII.

Topics for Oral or Written Composition. The Three Schoolmasters: Ezekiel Cheever, The Wonder of the Village, Squeers. Practical Education To-day. "What Is the Use of Having Grammars at All?"

The New Teacher, by Edward Eggleston (21)

This is a story of a successful teacher who taught a lesson to a bad boy. In contrast to the preceding selection it shows a school conducted on right principles. It is also interesting as giving a picture of an ungraded rural school such as was common in this country for many years and such as exists in many places to-day. If yours is a city school the children should be told of the condition of schools in the country. If yours is a country school, stress may be put on the services of a country school for its district.

The *Hoosier Schoolmaster* is perhaps the best novel by EDWARD EGGLESTON (1837–1902) and it may be considered an American classic because of the picture which it presents of life in Indiana, when that state was still the frontier. Other novels by Eggleston are the *Circuit Rider*, *Roxy*, and the *Hoosier Schoolboy*.

Topics for Oral or Written Composition. Compare Mr. Squeers and Mr. Williams. The Little Red Schoolhouse. An Incident in My School. Why I Should Learn Good Manners. How Did Riley Feel?

The Last Lesson, by Alphonse Daudet (26)

This beautiful story is told throughout strictly from a child's point of view. Every incident, every detail is as a little boy would see it and feel about it. The class should be able to follow the story without difficulty. But its full meaning perhaps lies beyond the sense of any child. The pathos of the loss of country and language cannot readily be felt by those who have not experienced it; but the story suggests even to children what is meant by love of country and of the mother tongue. What the master said of the French language may be applied to our own, and the thoughts of little Franz may well be those of every child as he surmounts the difficulties of verbs and grammar.

Alphonse Daudet (Dō dā′), (1840–1897), was a noted French novelist and humorist. His Tartarin of Tarascon, a bragging humbug, is one of the famous humorous characters in fiction.

After the class has read and understood the story, they might analyze it: — 1. On the way to school. 2. Arrival at school. 3. The teacher's announcement. 4. The lessons. 5. The close of school.

Cuore by Edouardo de Amicis is a story telling of an Italian boy's experience at school.

Football at Rugby, by Thomas Hughes (31)

The selection tells of a boy's first day at school, of the football game which he saw, and of the brave part that he played in it. The game is between the 'schoolhouse' with its few boys and the 'school' composed of all the other

houses, but the schoolhouse wins because every boy does his best, and Tom Brown catches some of this spirit.

Rugby is a famous school and football is a famous game; so there are many things in this selection to talk about. The best account of Rugby is to be found in *Tom Brown's School Days* (Macmillan's Pocket Classics). "Arthur's First Day" is especially suitable for reading in class, and indicates Dr. Arnold's great work there as master. The teacher will recall both the tribute paid to him in *Tom Brown at Oxford* and that by his son Matthew Arnold in "Rugby Chapel."

As for football, the boys will be able to see the difference between the game then and now. It will interest them to know that the modern American college game is a development from this old game at Rugby. The method of kicking the goal is still the same, but many other details have changed. As this is a long selection, some care should be taken that pupils see the order of events. It is divided in two parts, but may be treated as a single lesson if the teacher prefers.

Thomas Hughes (1822–1896) was himself a schoolboy at Rugby, and both as a writer and a social reformer carried on the lessons he learnt there from Dr. Arnold.

II. HEROISM AND ADVENTURE

The selections in this group deal with some of the most stirring chapters in the world story of adventure. It will be noticed that the second, third, and fourth selections have to do with Robin Hood; the next three with stories of America. The selections from *Robinson Crusoe* and *Swiss Family Robinson* go together; and the stories of Arnold

Winkelried and William Tell form a final group. Each of these small groups should be read together; but any one of them might be postponed if this suits the teacher's special plans.

Hunting Song, by Walter Scott (40)

There are several ways in which this song may be given its full significance. First, it offers an excellent exercise in reading aloud. It should be read with spirit and with emphasis on the accents and rhymes of the verse. No harm is done if the children overemphasize these metrical aspects. Second, it offers an introduction to the stories of adventure and heroism which are to follow, and was written by the prince of all romancers. The last stanza indeed expresses the creed of all light-hearted adventure, *Carpe diem*, or, make the most of time which is flying. This is the moral of much recent literature which enforces joyful and cheerful living, as the writings of David Grayson and others. Third, the poem is directly related to the stories of Robin Hood and the greenwood which follow. It must be recognized, however, that the hunting scene described is outside of the experience of American children. What they may know about hunting has little to do with hawks, or stags, or foresters, or ladies gay. The scene belongs to past times and indeed to the world of romance. But the poem reanimates this world for us.

An account of Walter Scott will be found on p. 61 in connection with the selection from *Ivanhoe*.

Robin Hood Rescues the Woman's Three Sons (43)

The ballad is a form of poetry admirably suited to children, but unfortunately the subject matter of many of the old

popular ballads needs a good deal of explanation for the children of to-day. Nothing could be better reading, however, for boys and girls than this ballad of Robin Hood. The following suggestions indicate the way one teacher introduced the ballad to her class.

1. She asked the class what they knew about Robin Hood. Some said they had never heard of him. Others had read the selections in the Reader. Several had heard various stories of his life in the forest. As a result of this talk, all came to know that he was the head of a band of outlaws living in the woods many years ago, hated by the rich Normans whom they robbed, and loved by the poor Saxons whom they protected.

2. What sort of stories did the poor people who loved Robin Hood tell about him? These poor people could not read or write. How were their stories preserved? Some clever person put the story into rhyme, and sang it. Others repeated it by song or recitation, and perhaps added a little to it. The people liked to gather together and hear the brave deeds of their hero celebrated. Parents sang those stories to children, and the children remembered them and sang them to their children. The poems about Robin Hood were thus kept alive for hundreds of years before they were ever printed. Many other stories were sung by the people and handed down from generation to generation; but of all these ballads, the best known are those of Robin Hood.

3. Now let us read the ballad. Imagine you are reciting to the people the story of their hero.

The following old ballads will interest boys and girls: "Robin Hood's Death and Burial," "The Gay Gos-hawk,"

"The Bailiff's Daughter of Islington," "King John and the Abbot of Canterbury." They may be found in Gummere's *Old Ballads* (Ginn) or the one volume selections from Child's *Ballads* (Houghton).

Robin Hood and Little John, by Thomas Bulfinch (50)

This selection records another adventure of Robin Hood in a modern version. Bulfinch's *Legends of King Arthur* is also published as the *Age of Chivalry*.

The Archery Contest, by Sir Walter Scott (54)

This is another adventure of Robin Hood told by a great master of fiction. The lesson may be made the occasion of telling the class something about *Ivanhoe*. It will be perhaps some years before they will read this great novel with enjoyment, but they might learn something of its scenes and persons, of the England of Saxon and Norman, of the knights, tournaments, and castles of the age of chivalry, and of Richard I, the Lion-hearted, the hero of many battles and many a story. The FIFTH READER affords an opportunity to call the attention of the class to several of the best English novels which the boys and girls should look forward to reading: *Ivanhoe*, *Robinson Crusoe*, the *Vicar of Wakefield*, and *John Halifax*. Maurice Hewlett's *Richard Yea and Nay* is a modern novel dealing with Richard I.

This selection lends itself readily to dramatization. The class could aid in arranging the action and in adding to the dialogue.

The account of Scott given in the Reader may also be supplemented with other incidents of his most interesting life. Whatever the class now learns about him should be

occasionally recalled and made the basis of further information as other selections from his writing are read. The standard biography of Scott is by his son-in-law Lockhart, and is one of the great biographies of the language. A good short life is by R. H. Hutton in the " English Men of Letters Series." S. R. Crockett's *Red Cap Tales* from Scott's novels are excellent for younger readers.

Topics for Oral and Written Composition. Robin Hood. England in Robin Hood's Time. Richard, the Lion-hearted. Robin Hood's Companions. How Ballads Were Made.

The Wreck of the Hesperus, by Longfellow (64)

This selection and the two following have their location in America, and are quite different in character from the preceding adventures in Sherwood forest. The " Wreck of the Hesperus " is written in ballad stanzas and is an admirable imitation of the old ballads, of which we had an example in " Robin Hood Rescues the Widow's Three Sons." Like them, it is marked by the directness and dramatic quality of the narrative. The narrative is broken at different times by three speakers, the old sailor, the captain, and the daughter. The reading by the class should be as spirited as possible; perhaps after a first reading, the general narrative might be assigned to one reader, the lines of the speakers to three pupils, and the poem read dramatically.

What do your children know of the sea and of ships? Do they understand what a schooner is? What it is to weather a storm? Why the captain steered for the open sea?

An account of Longfellow is given in the FOURTH READER. The standard biography is the *Life* by Samuel Longfellow. There is a good short life by Colonel Higginson in the

American Men of Letters series, and an interesting paper in Howells' *My Literary Friends and Acquaintances.*

The Pine Tree Shillings, by Nathaniel Hawthorne (69)

Following the tragic story of the Hesperus, we have a humorous account of Colonial days. This selection should be read rapidly in the class, and scarcely requires intensive treatment. There are enough references in the selection to dress, food, and manners of the New England colonists to suggest further discussion. Hawthorne's *Grandfather's Chair*, from which this and the following selection are taken, is the best account of Colonial days for children. The teacher should know his *Twice-Told Tales* and *Scarlet Letter.* The teacher will be interested in Alice Morse's *Child Life in Colonial Days*, and her *Home Life in Colonial Days* (The Macmillan Standard Library).

The Sunken Treasure, by Nathaniel Hawthorne (77)

This selection deals with one of the great themes of adventure, the search for treasure. It tells a true story that touches on two great historical epochs of adventure and heroism. First, there is the epoch of the Spanish conquest of America, and of the great stores of gold and silver borne back to Spain by the loaded galleons. Second, there is the epoch of the English colonies in America, of daring seamen and traders who pushed their little vessels into every port of the western seas. The story of the Spanish conquest includes the many voyages of discovery by Columbus, Balboa, and others, the conquest of Mexico by Cortez, and of Peru by Pizarro. The class should know something about some of these. The teacher may tell, too, of Spanish America

at its time of glory, and of the great stores of precious metals and spices collected and shipped back to Spain; of the busy traffic on the Isthmus of Panama, and how the gold and silver of South America were brought to Panama, the oldest settlement by Europeans on the mainland of America, and then sent across the Isthmus to the Atlantic. Soon there arose the great struggle between England and Spain that culminated with the destruction of the Spanish Armada. Chief among the Englishmen who robbed the Spanish settlements and treasure ships were Sir Francis Drake and Sir John Hawkins, hero of the famous sea fight sung by Tennyson in the "Revenge." Panama itself was unsuccessfully attacked by Drake; and later, when Phipps was a young man of twenty, was sacked and destroyed by the pirate Morgan.

Far different, but scarcely less adventurous, was the early history of the English colonies in America. The lives of Sir Walter Raleigh, Captain John Smith, and many others had the same qualities of persistence, courage, and enterprise that we find in the career of Sir William Phipps.

The amount of historic material is so great that there is a danger of trying to bring too much of it before the class. In a case of this sort, it is a good plan first, to discover how much or how little the children already know of the historic background; second, to make clear a very simple outline, as here, *e.g.*, (1) the Spanish discovery and settlement, (2) the Spanish treasure ships, (3) the New England colonies; third, to recall or retell one or two stories connected with that of the selection, *e.g.*, of Cortez, of Captain John Smith, of Sir Francis Drake.

At any rate, care should be taken that the children under-

stand some of the difficulties that beset the sailors of those times — the smallness of the ships, the danger of storm, fever, and mutiny. The moral is evident, the value of courage and persistency.

Topics for Oral or Written Composition. The Early Life of Phipps. His Unsuccessful Attempts to Find Treasure. Finding the Treasure. Where the Treasure Came From.

The best-known story of a hunt for treasure is Stevenson's *Treasure Island.* The class will enjoy Frank Stockton's *Stories of the Spanish Main* (Macmillan).

The Day after the Shipwreck, by Defoe (89)

Though this selection from *Robinson Crusoe*, and those which follow, take us from New England, we still have to do with adventures by sea. *Robinson Crusoe* is a book that every child should read, but it may be a question whether it should be read by pupils of this class or later. Another selection is given in the SIXTH READER, with an accompanying description of the island of Juan de Fernandez from Dana's *Two Years before the Mast.* Something of the story can be told to the class at this time, or some other selections read to them.

One great attraction of *Robinson Crusoe* is the abundance of precise details. Take any paragraph in this selection and note the number of incidents, objects, or details of some sort that are enumerated. The selection is particularly suited to testing of the children's ability to remember the contents of their reading.

DANIEL DEFOE (1661–1731) was a most voluminous writer of novels, essays, pamphlets, and poems, but his fame may well rest on *Robinson Crusoe.* There is a good account of his

extraordinary life by W. Minto in the *English Men of Letters* series; another by W. P. Trent (Bobbs, Merrill).

A Shipwrecked Family, by Johann David Wyss (96)

The *Swiss Family Robinson* is the best known of the many stories written in imitation of *Robinson Crusoe*. It was written in 1813 by Johann Wyss, a Swiss professor.

Arnold of Winkelried, by James Montgomery (103)

This poem by a Scottish poet (1776–1854) records a stirring piece of valor which makes a fitting companion for the following story of William Tell.

William Tell, by Sheridan Knowles (107)

Like Robin Hood and Robinson Crusoe, William Tell is one of the great heroes of story, but his fame rests almost on a single incident, that here recorded in the play by Sheridan Knowles. He is also the subject of the more famous German play, *Wilhelm Tell*, by Schiller.

In dramatic pieces, it is well to read the selection first to make sure of the meaning and pronunciation, and then to arrange for a somewhat formal dramatic rendering. Let the pupils who have been assigned parts take their places on the platform or in the front of the room, and encourage both clear enunciation and spirited expression.

The extent to which drama may be introduced into the reading class must be left to the teacher's judgment. "Robin Hood and the Widow's Three Sons" and the "Archery Contest" from *Ivanhoe* could readily be arranged for dramatic recitation. Undoubtedly occasional dramatic renderings help to give interest and vigor to the reading lesson.

Topics for discussion in the class are (1) Switzerland, and (2) other brave deeds for country and liberty.

III. BATTLE AND BRAVERY

War is one of the great themes of literature as it has been one of the great occupations of mankind. These selections celebrate bravery and the many other heroic virtues that arise in charge or siege. Taken together the four selections afford a variegated picture of both the horrors and virtues of battle; and the last selection, the "Battle of Blenheim," offers a searching comment on the wastefulness and uselessness of war which cannot fail to reach the imagination of the pupil. If the teacher prefers, however, these selections can be distributed through the book.

Hohenlinden, by Thomas Campbell (119)

A poem that is justly famous because of the vividness of its description of the battle. The poem is an excellent one for reading aloud. Note that at the end of the first and second lines of each stanza, there is a pause in sense as well as meter. In the third line, however, the sense runs on into the fourth. Only a slight pause is needed at the end of the third line of each stanza.

Some of the best-known short poems by Thomas Campbell (1777–1844) are "The Soldier's Dream," "Ye Mariners of England," and "Lord Ullin's Daughter." "Gertrude of Wyoming," one of his longer poems, deals with incidents in our Revolutionary War.

The Charge of the Light Brigade, by Tennyson (122)

The class should be made to read this poem with as much expression as possible. It is too much to expect them to render adequately Tennyson's magnificent lines, but it will interest and help them to perceive that the first two lines imitate the galloping of the horses, that the lines at the beginning of the second and third stanzas suggest the thunder of the guns, and that the rapid short lines throughout harmonize with the rapid movement of the charge. It was in the Crimean War that Florence Nightingale served as nurse to the wounded soldiers.

An account of Tennyson's life is given in the SIXTH READER.

The Siege of Leyden, by John Lothrop Motley (125)

The introductory note in the Reader states the historic circumstances of the siege, but the opportunity may be taken for a class talk on picturesque Holland, and on its great achievements in commerce and art as well as in war.

This selection offers a little difficulty in the pronunciation of the foreign proper names. It must be confessed that there is a good deal of inconsistency in our pronunciation of foreign words. For example, we pronounce Leyden (Lī′-den) as the Dutch do, but we anglicize the Hague (Hāg) instead of following the Dutch sound of Ha*ag*. The teacher should consult the GLOSSARY and guide the class in the correct pronunciation; but it is still more important that the pupils speak the proper names clearly and boldly. Two good books on Holland for children are *Hans Brinker* and *The Land of Pluck* by Mary Mapes Dodge.

Motley (1814–1877) was a diplomatist and a historian. His works all deal with the great struggle of Holland for independence. The teacher will find his *Rise of the Dutch Republic* a most fascinating book.

The Battle of Blenheim, by Robert Southey (135)

The glories of bravery and sacrifice are the usual themes of poetry about war, but in this poem Southey sets forth the horror and waste and uselessness in a way that every one can appreciate. The lesson of the poem is unmistakable to children as well as adults.

Historians have found as much difficulty as did old Kaspar in discovering what good the battle accomplished for the people of the nations at war. The victorious Duke of Marlborough, however, profited largely, for the great Blenheim palace was built in England for him at the national expense. Joseph Addison also profited, for it was his poem, the " Campaign," celebrating Marlborough's victory, which won him fame and patronage. Thackeray makes much of this incident in his lecture on Addison in the *English Humourists*, as well as in *Henry Esmond*, where the Duke of Marlborough also appears. The Churchill family has had many distinguished Englishmen since Marlborough's day, including the late Lord Randolph Churchill and his son Winston Churchill.

Robert Southey (1774–1843), friend of Wordsworth and Coleridge, is often spoken of with them as forming the Lake School of poets. He lived for many years at Greta Hall, near Keswick, in the beautiful lake region of northern England. His works both in prose and verse are numerous. Other of his poems suited to young readers are, the " Inchcape Rock," the " Legend of Bishop Hatto," and the " Cat-

aract of Lodore." Of his prose works, the most popular are his biographies of Wesley and Nelson.

IV. GREAT MEN AND WOMEN

Many of the earlier selections in the book have had to do with men of heroic qualities. In this group, however, attention is centered more directly on the moral virtues that make for heroism and greatness. In the cases of Generals Grant and Lee, the selections tell of their personal traits without emphasis on their public services in order to make these two great Americans more real and familiar to the pupils. In the accounts of Crœsus and Abou Ben Adhem stress is placed directly on questions of conduct. Finally, in the wonderful story of Joan of Arc, we have human virtue in its most splendid and extraordinary form.

The Boyhood of General Grant, by Ulysses S. Grant (139)

Note with what modesty and simplicity General Grant writes of his boyhood. And note too how typical his boyhood was of that of many boys in this country. What does the class know about General Grant? of his career as a general? as president? of his trip around the world when he was received everywhere with the greatest honors? of his loss of fortune and his final heroic race against death in order to complete his "Memoirs" and thus provide money for his family? The famous scene at Appomattox when he met General Lee to arrange for the surrender of the Southern armies is perhaps the best illustration of Grant's modesty and generosity. But in all that he did we find an admirable honesty and simplicity of character. A good life of Grant

for boys and girls is *Ulysses S. Grant*, by Lowell Coombs (The Macmillan Company).

Topics for Oral and Written Composition. General Grant's Boyhood. How It Differs From Mine. His Schooldays. General Grant at Appomattox. A Brief Account of His Life. What Did General Grant Do for His Country?

General Lee and *Traveler*, by Captain Robert Lee (146)

Few men have commanded such universal admiration from their associates as did General Lee. Everyone who knew him felt that it would be impossible for him to do anything mean, cowardly, or dishonest. Of splendid presence, finely educated, from one of our most distinguished families, Lee was a true gentleman as well as a great general. Now, many years after the war between the states, Northerner and Southerner join in their admiration of Lee's great qualities and claim him as one of the finest types of American.

General Lee was not the kind of man to whom stories and anecdotes attach themselves. But his horse *Traveler* was almost as well known as his master, and has won a place with him in history. For an account of the personal side of Lee's career, the best book is his son's *Recollections and Letters of General Lee* (Doubleday, Page and Co.). An excellent short biography for younger readers is the *Life of Robert E. Lee*, by Bradley Gilman (The Macmillan Company).

The War may be the subject for discussion in the class in connection with this and the preceding selection.

Topics for Oral and Written Composition. General Lee's Boyhood. Why Does the South Honor Lee? Why Does the North Honor Lee? Some Other Great Americans.

The Happiest Man, from Herodotus (150)

The story, here retold from Herodotus, takes us farther back into the past than any of the preceding selections. At the very dawn of history we find a man counting himself happy because he has great wealth; and we have also the wisdom which warns us against pride. It is perhaps too much to expect the children to get the historical perspective, but they should be able to seize the moral.

Abou Ben Adhem, by Leigh Hunt (155)

The poem is a parable. In a parable there is a story and a moral application of the story. The name of the hero suggests that he is not a Christian, and hence he is not among those at first recorded by the angel. But love for his fellow-men wins for him the love of God. This is a good poem to commit to memory.

On the monument to Leigh Hunt (1784–1859) in Kensal Green cemetery is the inscription "Write me as one that loves his fellow-men." Note that the theme of the poem recurs again in the two Christmas stories (p. 269) and in the "King of the Golden River" (p. 320).

The Noble Nature, by Ben Jonson (156)

This beautiful stanza by Shakespeare's friend and fellow poet is suitable for memorizing. Its connection with the other selections in this group is obvious.

Joan of Arc, by Andrew Lang (157)

The pages of the Fifth Reader open on many of the great vistas of history — England under the Normans, the Swiss struggle for independence, the discovery, settlement,

growth, and development of America. But there is no story in history more wonderful than that of the Maid of France, and no person in history more worthy of our admiration. Nor is there any story which better deserves a place in the imaginations of boys and girls. The main qualification for the teacher is that she too should feel the wonder of the story and the sincere faith, the purity of character, the simple patriotism, and the inspired bravery of the peasant girl.

Some notion of the France of Joan can be given to the class by means of photographs of the great cathedrals — Rheims, Rouen, Notre Dame, Chartres. They were already venerable by Joan's time, but they may suggest the way in which the Church dominated the life of everybody from peasant to King. And these magnificent churches — like Joan's deeds — are witnesses of the power of religious faith.

Though Joan was condemned as a heretic and witch, this sentence was revoked by the Pope twenty-five years after her death. In 1908 she was canonized as a saint of the Roman Catholic Church.

The selection is abridged from Andrew Lang's *Red True Story Book*. His *Maid of France* (1908) is one of the best histories of her life, concerning which he was an authority. The Maid has inspired many writers with enthusiastic admiration; Schiller's *Die Jungfrau von Orleans*, Southey's *Joan of Arc*, and Mark Twain's *Personal Recollections of Joan of Arc*. See also the account by Charles Dickens in his *Child's History of England*. There have been many paintings and statues of Joan, and recently a statue has been placed on Riverside Drive, New York.

For comments on the pronunciation of foreign names, see the Note on the " Siege of Leyden." The names here offer little difficulty.

V. ANIMALS

How much do the boys and girls in your class have to do with domestic animals? What pets do they have? What do they know about cats? dogs? horses? The first opportunity that a boy has to choose between cruelty and kindness is often in his treatment of his dumb friends. The first two of these selections tell of heroic dogs; the last two tell stories of horses.

Among the books about animals that can be recommended for boys and girls from nine to twelve, are Dr. John Brown's *Rab and His Friends*, Jackson's *Cat Stories* and *Letters from a Cat*, Kipling's *Jungle Books*, Miller's *First Book of Birds*, Seton's *Biography of a Grizzly*, Sewell's *Black Beauty*, and the *St. Nicholas Animal Stories*.

The Bell of Atri, by Henry Wadsworth Longfellow (172)

This is the longest story in verse that we have had. Several still longer are to follow. The pupils should read the poem through by themselves before reading it aloud. It may be well to ask for brief accounts of the story, and to make sure that the class has grasped its essentials before reading in the class. It will also be necessary to assure the class as to the pronunciation of the Italian names. Note that the poem is divided into paragraphs. The poem should be read aloud by paragraphs.

This poem and "Paul Revere's Ride" (Reader, p. 201) appear in Longfellow's *Tales of a Wayside Inn*. Another poem in the same collection that the class should read is the "Birds of Killingworth."

In the **Helps to Study**, the first group of questions deals

with the content of the poem. The second group with particular images and expressions. These may be discussed after the poem has been read aloud. The description at the opening may be compared with a picture of some Italian hill town. The briony vine reminds the poet of garlands hung in fulfillment of a vow before a wayside shrine. The hunting and falcon of the Knight may recall Scott's "Hunting Song" (p. 40).

How Buck Saved His Master, by Jack London (178)

Mr. Jack London's *Call of the Wild* has already won the right to be called a classic. It is a classic of a new land, Alaska. The **Helps to Study** in the Reader provide for the careful analysis of the story. Correlated topics are: Alaska, dogs. You could scarcely find more interesting topics for class discussion.

How They Brought the Good News from Ghent to Aix, by Robert Browning (184)

This poem is without historic basis, the ride being wholly of Browning's invention. Note the number of details in each stanza, and how they unite into a vivid description, as that of the start in the first stanza, of the horse in the fifth stanza, of the last dash in the ninth stanza. Like the "Bell of Atri," the method of teaching may be (1) silent reading, (2) discussion of the content, (3) reading aloud, (4) discussion of the imagery in each stanza, (5) final rapid reading aloud. Note that the verse imitates the gallop of the horses, in stanzas 1, 2, and 9; and throughout suggests hurry and movement. The class should learn to read it aloud with rapidity and vigor.

Other famous rides are: "Paul Revere's Ride," by Longfellow (p. 201); "Sheridan's Ride," by T. B. Read; the "Charge of the Light Brigade," by Tennyson (p. 122); the "History of John Gilpin," by Cowper; and the ride of Ichabod Crane in the "Legend of Sleepy Hollow," by Washington Irving (SIXTH READER).

Other famous horses are *Bucephalus* of Alexander the Great, General Lee's *Traveler* (p. 146), and *Kentucky Belle*, celebrated in the poem of that title by Miss Constance Woolson. Remind the class of Job's war horse, referred to in "Football at Rugby" — "He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting."

Some account of Robert Browning is given on p. 235.

Rab, by Dr. John Brown (188)

The best-known book about a dog is Dr. Brown's *Rab and his Friends*. What does the class make out of this description? Can they draw a picture of Rab? For a composition, they may describe a dog or tell a dog story. If any of them prefer, let them write descriptions or stories of cats.

VI. HOME AND COUNTRY

The poems in this group emphasize the close relations between love of home and love of country. The teaching of patriotism in the school should be connected with the teaching of loyalty and duty in the home, in school, and in all the everyday affairs of life. Several of the poems tell of famous events in the early history of our country, the "Landing of the Pilgrims," "Paul Revere's Ride," and "Marion's

Men." Others treat rather of sentiment; the "Old Oaken Bucket" of the affectionate remembrance of the home of childhood; Scott's "Love of Country" of the feeling of patriotism; and Collins's "How Sleep the Brave" of the honor and admiration paid to those who have given their lives to their country.

Since this group is composed entirely of poems, an opportunity is afforded for special attention to reading verse aloud. The poems are suited to patriotic anniversaries, as Flag Day, Memorial Day, Washington's Birthday, Lincoln's Birthday; and may be used for those occasions instead of being taken together as they come in the Reader.

Song of Marion's Men, by William Cullen Bryant (190)

For reading aloud this poem offers no greater difficulties than several which have appeared earlier in the book. Its simple stanzas, its marked pauses at the end of the lines, and its lively movement are qualities also to be found in Scott's "Hunting Song," the "Wreck of the Hesperus," "Arnold of Winkelried," and "Hohenlinden."

Our Revolutionary War has not been touched upon before in this book, and may well be made the subject of some talk in the class.

The imagery of the poem is very simple. The greenwood is a forest, the cypress tree a tent. The wind is hollow-sounding as if it had come through a hollow cave; again it moans and grieves, and again it is a steed with tossing mane.

The standard biography of Bryant is by Parke Godwin, the life in the *American Men of Letters* series by John Bigelow, that in the *English Men of Letters* series by W. A. Bradley.

How Sleep the Brave, by William Collins (195)

This beautiful poem may well be committed to memory by the class in connection with Memorial Day. It expresses our feelings toward both the Blue and the Gray.

The images are too exquisite for dissection. But the class should picture the soldier's grave decked by Spring and surrounded by unseen mourners, chief among whom are Honor and Liberty.

William Collins was an eighteenth-century poet of remarkable gifts.

The Old Oaken Bucket, by Samuel Woodworth (196)

The "Old Oaken Bucket" is not great poetry, but it touches sentiments well-nigh universal in our country, and hence has become a classic. It is also one of the few well-known poems which sings the praises of water rather than of the wine of the "blushing goblet." The class might draw pictures to illustrate this poem.

Samuel Woodworth (1785–1842) wrote many patriotic songs, but this seems to be the only one likely to survive.

Love of Country, by Sir Walter Scott (198)

A selection to be committed to memory and recited.

The Landing of the Pilgrims, by Mrs. Hemans (199)

This poem is worth committing to memory. The vision of America as a land of liberty and religious freedom is one that the class should understand. Mrs. Hemans (1793–1835) is best known by this poem and "Casabianca."

Paul Revere's Ride, by Henry Wadsworth Longfellow (201)

Few narrative poems are better suited to reading and appreciation by boys and girls than "Paul Revere's Ride." In story, historical setting, imagery, and versification it affords an admirable example of poetry for younger readers.

The story is divided into two parts: (1) the signal light in the church tower, (2) the ride itself. Finally the last two stanzas tell of the ensuing battle and of the lasting meaning of this call to arms.

The historical setting is assumed by the poet to be familiar to his readers. It certainly should be familiar to all American children, but in many schools it will be necessary for the teacher to make sure that the class knows something about the occupation of Boston by the British troops, the state of preparation in the Massachusetts colony, the reasons for the expedition to Lexington and Concord, and the battle which marked the beginning of the Revolutionary War. The geographical details should also be traced out by the class on a map.

The imagery of the poem especially deserves attention in two respects. First, note the setting given in the first part of the poem for the signal in the belfry. The quiet, moonlight scene and the shadowy loneliness make a contrasting prelude for the lively ride which follows. The imagery of the churchyard, the phantom ship, the adjectives, spectral, gloomy, trembling, shadowy, somber, all help to heighten this effect. Second, note the way in which the purpose of the ride is given significance and grandeur by the imagery. It is not merely Paul Revere, but the fate of a nation that is riding. The spark from the horse's hoof is

the spark that is to kindle the land to war. This ride will never be forgotten, for its midnight message is that of defense of our country which our people will always be ready to waken and hear.

The versification, with its stanzas of varying length, its irregular rhyming scheme, and its frequent use of three-syllable feet, lends itself to expressive reading. The class should note and express the difference between the hushed and expectant effect of the description of the signal and the vigorous movement of the lines that tell of the ride.

Topics for Oral and Written Composition. A Brief Account of the Ride. A Story of the Battles of Lexington and Concord. The Battle of Lexington Won by the Farmers. Why the Americans Were Fighting the British. The Story of Paul Revere's Ride as Told by the Man who Gave the Signal in the Belfry. Why We To-day Should Listen to Hear the Midnight Message of Paul Revere.

VII. BOYS AND GIRLS

These selections were written for boys and girls and about boys and girls. They should be able to appreciate the fun and joy, the mistakes and pathos, the hopes and ideals, and the tests and standards offered in these poems and stories. What are the reactions between this literature and your pupils? Do they write and act plays, as did Tom Bailey? Do they admire the nobility of John Halifax? Do they feel a sense of responsibility in response to the love and expectations of their parents as these are expressed in "Little Brown Hands" and the "Children's Hour"?

In many of the selections in the FIFTH READER, it is the

part of the teacher to remove difficulties, make explanations, and lead the child to understand a past age, strange manners, or lofty ideals of conduct. In this group, the teacher may trust herself to the class. Encourage them to lead the way, to offer their own comments, to make the connections between the selections and their life. The teacher should follow after to correct and guide.

Other selections in the Reader which also have to do with boys and girls are: the "Last Lesson," "Football at Rugby," "Boyhood of General Grant," and the two Christmas stories in the next group.

The Theater in our Barn, by Thomas Bailey Aldrich (208)

Aldrich's *Story of a Bad Boy* is based on the author's own boyhood, and really tells not of a bad boy but of a very normal boy. Another selection from it, the "Last Voyage of the Dolphin," is given in the FOURTH READER. Every boy should read the book.

THOMAS BAILEY ALDRICH (1836–1907) was born in Portsmouth, N. H., where his boyhood was spent and the incidents occurred that suggested the *Story of a Bad Boy*. He was the author of many poems and novels, and for nearly ten years the editor of the *Atlantic Monthly*.

Topics for Oral Composition. Our Theater. My First Visit to the Theater. A Play That I Wrote.

The Children's Hour, by Longfellow (222)

The only difficulty in this poem is offered by the imagery. The children are the besieging army, the study is the castle, and the armchair the turret which they assail. Then the

figure is changed. The father holds fast the children and will hold them forever in the round tower of his heart.

The Mouse-trap, a ruined castle on the Rhine, is still pointed out to travelers. The story goes that the bishop, in the time of famine, enticed the villagers into a barn, and then set fire to the barn and burned them all. In punishment, a plague of rats ate all the corn that he had stored in the castle, and finally ate the bishop himself. See the poem, the " Legend of Bishop Hatto," by Robert Southey.

Moses Goes to the Fair, by Oliver Goldsmith (214)

The *Vicar of Wakefield*, by Oliver Goldsmith, is one of the masterpieces of fiction that all of the class should read sometime. Some further selections from Chapter I, which tells of the family, and from Chapter III and IV, which tell of their life after the loss of fortune, might be read to the class to serve as an introduction for the adventure of Moses.

An account of the life of Goldsmith (1728–1775) is given in the Reader. The standard biography is by John Forster; the life by Washington Irving, the essay by Macaulay, and the life by Austin Dobson in the *Great Writers* series give good accounts of a most extraordinary life and character. Many of the stories about Goldsmith are such as a class would enjoy.

The Pied Piper, by Robert Browning (222)

Let the class draw pictures which could be used as illustrations for the poem. Let them see if they can find any rhymes which Browning did not use for rats, Piper, guilders, wink, etc. Browning was fond of his ability to find a rhyme

for anything. So here, he brings in Julius Cæsar to rhyme with the river Weser, and then alludes to Cæsar's escape by swimming the river and carrying his Commentaries safe.

After the class has read the poem with pleasure, and after the difficult words have been looked up, attention may be called to the difference in sound of the passages which describe the rush of the rats and that of the children, and the difference betwen the visions of the happy lands that the Piper excited in the rats and the children. For another story of a wonderful magician, see that of Orpheus (the "Golden Fleece," pp. 315–317). For another story about rats, see Robert Southey's "Legend of Bishop Hatto" already referred to on p. 40 of the Manual.

One further suggestion may be made in regard to the long narrative poems in the Reader. Not *all* of them should be made the subjects of intensive study. Some ought to be read mainly for pleasure, without too much drill. One of those is the "Pied Piper."

Ingratitude, by William Shakespeare (237)

This song from Shakespeare's "As You Like It" points the same moral as the "Pied Piper" and is inserted as a sort of complement to that poem.

John Halifax, Gentleman, by Mrs. Mulock Craik (238)

After a word or two of introduction by the teacher in assigning this lesson, the pupils should be able to read this story and, with the aid of the GLOSSARY, understand all the words and phrases. In the class it should be read aloud as a continuous narrative without any unnecessary interruption. But the pupils should be able to read it aloud rapidly

and intelligently. Then the text may be analyzed and discussed; any passages that cause difficulty may be read aloud.

The story, however, will bear careful analysis and may be retold in the form of oral compositions: — 1. The meeting in the rain. 2. John Halifax finds employment. 3. The Mayor's house across the street. 4. What John Halifax told of his history. 5. How John Halifax and Phineas became friends.

John Halifax, Gentleman is the best-known work of Dinah Mulock Craik (1826–1887), an English novelist and poet, who also wrote many books for children.

Tom and Maggie, by George Eliot (251)

This selection offers a continuous narrative which may receive about the same treatment for class work as the preceding selection. The story of Maggie Tulliver, however, wins the interest of boys and girls for two rather different reasons. *First*, it impresses them by its truthfulness. The emotional struggle in both Tom and Maggie seems like a record out of our own experience. Every word or thought can be corroborated by anyone who is either an older brother or a younger sister. *Second*, George Eliot presents childhood not only with truth but also with poetry. The experiences and especially the affections of childhood are treated as something memorable, dear, and beautiful. That children feel something of this in the story is proved by the fact that the impressions made by their first reading of the book are so deep and abiding. It is in section III of our selection that this poetical treatment is most apparent.

The tired teacher, who contends daily with the realities of childhood, may not always respond to the appeal of its

poetry. Wearied of her routine, she may feel that beauty for her lies in something less familiar, less well remembered. But really there is no one so responsive to the poetry of childhood as this same tired and overworked teacher. As you go into your school to-day, let your mind run back to the first class that you taught. How clearly the faces of those children stand out in memory; how vividly they have lived ever since in your imagination!

The voices of the classroom carry a language laden with all the associations of the years of teaching — years that are not dead but living. They live now less in their routine or drudgery than in the recollections of their service and their pleasure. And these new voices, reading the old lessons, stumbling, mispronouncing, or trembling and thrilling — as so many have done before them — will perhaps contribute their mite to that great volume of the poetry of childhood which lies ever open before the teacher.

Little Brown Hands, by M. H. Krout (267)

Why is this poem a classic? Because it expresses so simply and clearly the very charm of childhood — its innocent play and its promise for the future. How much of both the pleasure and the hope one feels in the children one loves are expressed in these four stanzas.

VIII. TWO CHRISTMASES

This Reader is for boys and girls who are old enough to be getting beyond the fairy-tale age of Santa Claus, and just old enough to appreciate the true Christmas spirit. It is the spirit not of getting but of giving, not of greed

but of charity that these stories teach; and that spirit may well be taught on any day of the year.

One of the selections should certainly be read just before Christmas. The other could be reserved until later in the school year and read in connection with the children's stories of the last group. Or, both might be read together in December. They would help to make a better Christmas in many a home.

For other selections, see the *Book of Christmas* (Macmillan), and Dickens's *Christmas Stories*, especially the "Christmas Carol" and the "Chimes," and W. D. Howells' charming story, "Christmas Day."

The Cratchits' Christmas Dinner, by Dickens (269)

The "Christmas Carol" of Charles Dickens has been read in thousands of homes now these many Christmases. And from year to year and from home to home it has renewed its message of kindness and charity. The portion included in the Reader tells of the simple pleasures of the family Christmas dinner. But the pleasure of feasting is mingled with the unselfish joy taken by every member of the family in contributing to and sharing in the pleasure of the others. The goose and the pudding taste the better because every one is happy.

Tell the class something more of the story of the "Christmas Carol" and of old Scrooge's conversion.

The Sabot of Little Wolff, by François Coppee (278)

This is the story of a miracle wrought by the Christ child. Many worshipers in Catholic countries crowd to his shrines, hoping that miracles will be wrought to cure the sick and suffering. And who will not believe that such

charity and sweetness as that of Little Wolff will have its reward?

François Coppée (1842–1908) won distinction as poet, dramatist, and writer of prose. He was one of the most active of French men of letters during the later part of the nineteenth century.

IX. WONDER AND ENCHANTMENT

Here are stories from two of the world's greatest sources of tales of wonder, the Greek mythology and the Arabian Nights, and from some of the world's creators of enchantment, Lowell, Ruskin, Tennyson, Goethe, and Shakespeare. The three poems included are short and readily understood. They might be read at almost any time in the course of the year's reading, though they are chosen as fitting the mood of magic and fairyland. Three of the prose selections are long and are divided into several lessons. They give an opportunity to train the class in the ability to read and analyze stories of some length and complexity.

In teaching the stories of the old wonderland of literature, it is perhaps well to remember that there is a new wonderland which has not yet been fully celebrated in poetry or romance, but which possesses the imagination of every child to-day. This wonderland of invention ought not to be overlooked in appeals to the interest of boys and girls. The phonograph is as marvelous as Echo; the electric lamp outshines Aladdin's; Jason would have exchanged his golden fleece for an aëroplane; and Prospero would have found his enchantments ineffectual in comparison with those of a modern city street. What men have

dreamt and imagined of wonders and magic, men have finally surpassed by the miracles of their invention.

If your pupils accept the wonders of story land with ease, there is no need of disturbing them by comparisons with modern magic. But for some of the girls and many of the boys, a new interest may be aroused in the imaginary wonders of the past by suggesting how man's imagination has realized itself in the magical world in which we live. Some of the questions in the Reader make such comparisons. And the teacher need not fear that the magic of story land will lose its power if she shows in how many ways our wonder may be excited both by nature and by the works of man.

The Bugle Song, by Alfred Tennyson (285)

This matchless song may be read aloud by the teacher, in order to indicate to the class the way in which the verse imitates the notes of the bugle and their echoes. The poem should be committed to memory by the pupils, and it affords a good opportunity to train them in expressive reading. One may doubt, however, if it is worth while to use the poem as an elocutionary exercise.

Aladdin and the Wonderful Lamp; from the Arabian Nights (286)

Several stories from the *Arabian Nights* are in the FOURTH READER and others may be known to the class. This selection affords a good test of the pupil's ability to follow and remember a narrative with a complication of incidents. The opportunity may also be taken to suggest the wonders of modern magic. Franklin, Morse, Bell, Edison, and

Marconi are some of the modern Aladdins who have compelled the powerful genie, electricity, to do their bidding. Excellent lives of Franklin and Edison are included in the series of *True Stories of Great Americans* (Macmillan). Would not the children like to try illustrating this story with drawings of their own — the more fanciful the better?

Topics for Oral and Written Composition. The Story of Aladdin as Told by the Magician. As Told by the Lamp. How Franklin Summoned the Genie Electricity from the Sky. An Account of a Modern Aladdin, Thomas Edison. A Modern Jeweled Palace — a "Skyscraper" Lighted at Night.

Aladdin, by James Russell Lowell (299)

In this poem Aladdin's lamp is used as a symbol of the power of idealizing which enables its possessor to find joy in his dreams and hopes. When one has no more "Castles in Spain," there is not much satisfaction in castles of marble and gold. "Castles in Spain" is a phrase often employed to describe any day-dreams which have no real existence. Here, however, these "castles in Spain" are rather the ideals created by imagination and faith.

Jason and the Golden Fleece, by Charles Kingsley (301)

In introducing boys and girls to the wonderful stories of the Greek mythology, attention should be asked first for the stories themselves. This story of the Golden Fleece may be presented as a wonder tale like those of "Aladdin and His Lamp" and the "Pied Piper of Hamelin." In the Sixth Reader, where many Greek stories are included, attention is also paid to the antiquity and literary history of these

stories; and also to the nature of the imagination which devised them. The Greek imagination has much in it akin to that of children. It filled the world of nature with personalities; the sunlit streams in the woods became nymphs, the shadows were satyrs, and " the sun, and the night, and the blue-haired sea who shakes the land " were deities. The world which man knew about and could control was a very small world, like the child's. Outside of this was the great unknown, ruled by magic, spirits, or the greater gods. Some suggestion of the way the Greeks interpreted the world of nature may be conveyed to the class; and with this should go a greater appreciation of their idea of heroism. Out from the little world that he knew about, man must bravely venture into the unknown world of magic and wonder.

In this respect the voyage after the Golden Fleece becomes typical of all human progress. Nothing daunted by the unknown and mysterious, the hero goes forth and brings back wealth or knowledge, or some other gift to humanity. The discoverers and inventors are the great Jasons who are ever overcoming the enchantments of the unknown. The class might be asked to compare Columbus with Jason, and to decide what golden fleece he brought back. Or compare Jason's contests with those of the scientists who found the cure for yellow fever.

Charles Kingsley (1819–1875) should be known to the children by his *Water Babies*, and to the teacher by his novels, *Alton Locke*, *Hypatia*, and *Westward Ho*.

Topics for Oral and Written Composition. The Voyage of the Argo. Some Other Famous Voyages on Unknown Seas. How Jason Met the Tests. Columbus Compared

with Jason. Do Men ever Conquer Enchantments To-day?

The King of the Golden River, by John Ruskin (319)

This charming fairy story affords an excellent opportunity for serial reading. The first chapter of the story has been omitted and its contents condensed in an introductory note. Each of the four chapters, as they appear in the Reader, is distinct in itself and yet closely connected with the others. Each chapter may be taken for a single lesson, and an additional lesson given for rapid reading of the whole.

In comparison with such tales of wonder as "Jason and the Golden Fleece" and "Aladdin and His Lamp," this story has two distinct qualities, the beauty of its descriptions of nature and the nobility of its teaching of unselfishness. Ruskin's wonderful power in picturing the play of light and mist and storm among the mountain peaks and torrents is fully exemplified in this selection, and the beauty and vividness of such pictures should be appreciated by the class. But how many of your pupils ever saw a mountain? or a glacier? or good photographs of the Alps? Men brought up on the prairie often prefer the wide horizons of their boyhood to any other natural scenes that they may later visit. Men brought up in the mountains rarely see much beauty in the prairies. What do the members of your class find most beautiful in nature — sunset, mountain glade, the lawn in the park, the prairie in spring, or what? Perhaps Ruskin's descriptions can be used to encourage them to a free expression of their own feelings, and to a new interest in the pleasure that comes from observing beauty in its manifold forms.

The virtue of unselfishness has been taught in many of the stories in the FIFTH READER, but nowhere more persuasively than here. As the kindness of Little Wolff is glorified by the Christ child, so the kindness of little Gluck moves mountains and wins the admiration of generations who tell his story. In some other stories enchantment and magic have come to the aid of bravery and daring, but here they serve unselfishness.

A brief account of Ruskin's life is given in the Reader. Many interesting incidents of his childhood will be found in his own delightful *Præterita*.

The Erl-King, by Johann Wolfgang Goethe (346)

Like some of the old ballads, this poem tells in dramatic form of death met through enchantment. In the other selections in this group magic has brought wealth, happiness, and rewards for virtues. Here Death is the mystery that rides through wonderland as well as through the real world. Goethe's verses, often sung to Schubert's music, have made the old legend one of the best-known poems.

The Story of the Tempest, by Mary Lamb (350)

The *Tales from Shakespeare* are not intended to take the place of the plays, but to serve as an introduction to them. There are some songs and some passages in Shakespeare which can be read by children at an early age; but it is also desirable for them to make an early acquaintance with the persons and stories of some of the plays. In connection with this "Story of the Tempest," the fairy scenes from *Midsummer-Night's Dream* might be read in the class. (See *Everyday English*, *Book I*, p. 218, for a suitable version.)

In many schools scenes from the plays are acted, and even the younger children enjoy taking part. In the SIXTH READER, the casket scenes from the *Merchant of Venice* are arranged for school dramatics, and in the Teachers' Manual for that Reader, some observations are made on school performances of Shakespeare. It may be noted here that even the great historical plays like *Julius Cæsar* and *Coriolanus* may be acted by schoolboys. But in any play or scene to be acted, a considerable amount of cutting will be necessary.

The "Story of the Tempest" contains two of Shakespeare's most lovely songs and often follows very closely the speeches of the leading characters. A full account of the play can be found in any good edition; *e.g.* The Tudor Shakespeare.

It would seem that Shakespeare must have thought of the close of his own career as he wrote of Prospero's retirement. Certainly no poem or play suggests more insistently the magical power of the imagination. No magic, even that of modern invention, seems more marvelous to us than the power which can create men and women and stories that generations of men love and believe. At the close of the FIFTH READER of stories, and of this group of tales of wonder, the pupil should have some feeling for the enchantments which have wrought this book. What power had Aladdin's genii of the lamp and the ring, or the witch maiden Medea, or Prospero himself compared with those magicians who make stories and poems that live forever?

Topics for Oral and Written Composition. The Story of Miranda. The Story of Ferdinand. An Afternoon with Ariel. The Story of Titania and Bottom. A Book that I Like. The Magic Land of Books.

THE SIXTH READER

The SIXTH READER is, like the FIFTH READER, a story book, but a book of world famous stories. It draws from the great myths of Greece and the Northland, and from the great narratives of the Bible, of Homer, of Virgil, of the chivalric romances, and of Shakespeare. It is a story book that glimpses the progress of civilization, and opens to its boy and girl readers long vistas into the world's history. In short, it is primarily a book of classics, of stories that have been famous among many peoples, and for long times, of classics with which every one must be familiar if he is to share in the accumulated wealth of the human mind.

In the Manual to the FIFTH READER, emphasis was placed on the part of the teacher in helping the pupils to understand the stories and to read them understandingly. That is again the primary purpose of the teacher in using the SIXTH READER. But here the understanding of the stories involves an introduction to the great story lands of the past, to the gardens of the Hesperides, the lofty towers of Troy, the Egypt of the Pharaohs, the shining city of Asgard, and to King Arthur's court at Camelot. These places are all a long distance from Missouri or Minnesota of to-day, if we measure the distance in space or time. But they are not far removed if measured by the swiftness of a boy's

imagination. How can the teacher help that imagination on its journey? By going with it and by reassuring the younger traveler by telling of the millions who have already made that journey with delight.

The story of Hector, for example, is a good story. It is enjoyed among the mountains of Tennessee to-day as well as in the Athens of Pericles. First of all, the pupil should read it clearly and understand what it tells. But the story of Hector is a story that has been told to generation after generation. Its lessons and ideals have stirred men for many centuries. And in turn it has become the theme and inspiration for other stories and poems. Its persons and places and deeds have become symbols and bywords and proverbs. All literature since is full of it. Of almost every incident or expression, the teacher might say, "thereby hangs a tale." Paris, Helen, Achilles, Priam, Ajax, and the rest, — these are persons you will meet in every turn of your reading.

By the sixth grade, the boy or girl begins to be interested not merely in the story but in its relations to the huge world about him. What he reads is not merely fairy-land or another world than ours; he begins to ask, why was this written? why do I read it? what do other persons think about it? In the SIXTH READER, more than in any of the preceding, provision is made for answering just such queries. In this Manual the effort is made to provide suggestions of ways in which the teacher may enrich the class-room hour. During the journeys of the pupil's imagination, the teacher is the guide who has many things to point out through the open windows.

Variety of Selections

The selections in the Reader are not all from the great narratives of the world's literature. American literature and history receive full attention, and the story of David Copperfield has been chosen not less for its interest to boys and girls than for its greatness as fiction. The selections in the group Our Country are in part from great orations, and give a chance for a style of expression by no means to be neglected in teaching reading. Another section, Poems Grave and Gay, supplies a group of poems offering notable variety in content and also in their requirements for reading aloud. Throughout the book especial opportunity is given (1) for reading consecutively, and (2) for reading dialogue. Certain selections are intended to test the pupils' ability not merely to read an incident of a page or two but to read a series of connected stories, and keep them in mind as a whole. The selections telling of Hercules and those of Troy are examples of this; and at the close of the book, four closely connected episodes from *David Copperfield* are united in the form of a brief serial. One lesson may often be devoted to the reading aloud of one of these connected groups. Dialogue abounds in many of the stories and gives an opportunity for dramatic reading. The five scenes from the *Merchant of Venice* which relate the story of Portia make a little play by themselves.

Order of the Selections

The arrangement of selections in groups becomes somewhat more important in this than in the preceding Readers. The groups dealing with the story of Troy, with David

Copperfield, with the Northern Myths, and with Portia's Suitors manifestly gain a great deal by being treated as units. On the other hand, such groups as POEMS GRAVE AND GAY, and OUR COUNTRY, can be readily rearranged or separated as the teacher may desire. Many teachers will probably wish to change somewhat the order of the selections in order to suit the particular needs and interests of their classes.

In order to suggest how freely the order may be amended, the following alternative arrangement is offered.

Hercules and the Golden Apples, I, II, III.
The Psalm of Life.
The Story of the Fisherman.
To a Waterfowl.
Joseph and his Brethren, I, II, III.
The Twenty-Third Psalm.
The Siege of Troy (all the selections in Group I, except the first).
Northern Myths (Group II, entire), with the " Blind Men and the Elephant ").
The Burial of Moses.
The Age of Chivalry (Group IV, entire, except the " Knight and the Saracen ").
Robinson Crusoe and his Man Friday.
Robinson Crusoe's Island.
The Gettysburg Speech (for Lincoln's birthday).
The Recessional.
The Ship of State.
The Early Life of Washington.
Jefferson on the Character of Washington (Washington's Birthday).
Belshazzar's Feast.
Destruction of Sennacherib.
The Deacon's Masterpiece.
The Childhood of David Copperfield (entire).

The Concord Hymn.
John Adams' Supposed Speech.
The Knight and the Saracen.
The Cloud.
Portia's Suitors (entire).
The Bells.
Liberty and Union.
Union and Liberty.

Helps to Study

The **Helps to Study** accompanying each selection in the Reader are addressed to the pupil. They usually consist of three parts with three different purposes. (1) The introductory matter supplying explanation and setting for the story is more extensive than in the preceding Readers. It often precedes instead of following the selection. In a number of cases the introductory matter has been made into special articles, as "What are the Greeks to Us?" (p. 34), and the "Age of Chivalry" (p. 180), which apply to entire groups of selections. (2) The questions to guide and test the pupil's study aim to insure his understanding of the selection, the connection of the selection with his reading and experience, and the detailed study of words and phrases. (3) Lists of difficult words and phrases are given after each selection. In case of most proper names and of unusual obsolete or foreign words, the definition and pronunciation are given. The list of the Greek gods on pp. 46, 47 and the pronouncing lists will be found especially helpful. Often, however, the pupil is referred to the Glossary. He should be constantly encouraged to use the dictionary freely; and as a convenient substitute for the dictionary, there is the Glossary at the end of the book.

There the pronunciation and definition of each word is given.

In the Manual for the FIFTH READER extended suggestions are offered for "Drill on Words and Phrases." These suggestions may be applied to the work with the SIXTH READER, and especially to the work early in the year. In Group I on Greece and Rome the teacher should make sure that the class can pronounce the names readily. As the class advances, however, less drill may be required on words and phrases, and an increased amount of time spent in class discussion of the many interesting topics which the selections afford.

LITERARY APPRECIATION

In this SIXTH READER there is a greater opportunity than in the earlier books to dwell on literary values and appreciation. The lives of the authors and matters of literary history receive more attention; and there is abundant chance to use the book in connection with wider readings in the great fields of literature to which it opens gateways. But the service of an introduction to literature is more distinctly and explicitly performed by the Seventh and Eighth Books. Here the purpose is not so much to make the child feel that a given selection is literature by its quality as to make him understand that it is a part of what all men read. Emphasis has been laid in every Reader on the purpose of the *Everyday Classics* to afford the teacher a means of introducing the child to the heritage of the race. In the SIXTH READER it becomes possible for the child to understand something of this purpose and to share consciously in the satisfaction of testing his feelings and sentiments by

those of his parents and other predecessors in the paths of culture.

It is the persons and events, rather than the style, on which his attention should be focused. Hector, Moses, Siegfried, Sir Galahad, Columbus, Washington, Robinson Crusoe — these give the food for his imagination, and the means by which it may be brought in accord with the best of the world's mind. But now and again, this imagination should also be directed to a masterpiece of expression, as expression. "The Twenty-Third Psalm," the "Concord Hymn," the "Gettysburg Speech," Shelley's "Cloud," — each of these in its own way is a thing of imperishable beauty. And as such it should be offered to the child. A little dogmatism by the teacher will not hurt. Now and then there will be occasion to say, 'This is great literature, to be read reverently and lovingly.' Some dire judgment should certainly overtake any system which makes such masterpieces as these abhorred exercises. The teacher should come back year after year to these temples with the same admiration and wonder which she would transmit to her pupils.

I. GREECE AND ROME

In most schools to-day the pupils of the Sixth Grade have already had some introduction to the myths and legends of ancient Greece. How much do they remember at the beginning of the school year? Do they know the names of some of the chief deities and their attributes? Have they read the stories of Jason and the Golden Fleece? (Fifth Reader, p. 301); of Perseus and Andromeda? of Ulysses? Do they understand how the Greeks looked

upon the world of sky, earth, sea, and forest as peopled by many powerful spirits who intervened constantly in the affairs of men? The teacher will do well to discover how much or how little impression the stories of Greece and Rome have already made on their minds.

The imagination of the child is in many ways strikingly akin to the myth-making imagination of the Greeks. He delights in personifying nature and in devising adventures which are aided and magnified by the unknown powers of the air. We have all come to see that Greek literature has something to offer the child as well as the scholar. As fairy tales, as legends of valor and strength, or as myths translating the universe into story, the Greek heroes and deities make a very direct appeal to childhood.

The first selection in this group, "Hercules and the Golden Apples," lends itself readily to this appeal. Like most of the other stories in Hawthorne's *Wonder Book* and *Tanglewood Tales* or in Charles Kingsley's *Greek Heroes*, it is a story of adventure and wonder. It suits the myth-making age of childhood.

The other selections have this interest as stories but they are chosen also to suggest another interest which Greek literature may have for older boys and girls. They are some of the most famous incidents from the poems of Homer and the *Æneid* of Virgil. They suggest the immense effect which Greek literature has had on the world and the great part which Greece has played in the advance of civilization. "The glory that was Greece and the grandeur that was Rome" are not ideas reserved merely for scholars and poets; something of their meaning can be grasped by every schoolboy.

Hercules and the Golden Apples, I, II, III (11)

This section offers little difficulty and is suited to rapid reading. With its mixture of dialogue, direct narrative and brief description, it affords at the beginning of the year a good test of the pupils' ability to read aloud with distinctness and variety of expression.

It gives comparatively little occasion for a detailed study of expression or allusions, but it does offer opportunity for wide and interesting comment on many matters suggested by the story. It may serve as a clew to recall what the pupils know of Greek myth and legend, or what other stories they have read of dragons or giants. The method of class presentation might follow some such arrangement as this: —

1. Question the class as to what they know of Hercules and of Greece. Assignment of Part I for reading and study. The pupil to read the selection at his desk or at home, preparing himself by the aid of the **Helps to Study**.

2. Reading aloud of Part I in the class, with careful attention to pronunciation, enunciation, and expression. Further talk in the class of other Greek stories. Assignment of Part II, to be read by pupils.

3. Reading aloud of Part II. Answering and discussing the questions in the **Helps to Study**. Assignment of Part III to be read by the pupils, with notice that they are to review their knowledge of giants.

4. Reading aloud of Part III. Who can tell brief stories of giants or dragons? of David and Goliath? of Siegfried and the dragon? of Gulliver in the land of the Brobdingnags? of Jack and the Beanstalk? of Jack the Giant

Killer? Assignment of the reading of Parts I, II, and III, so that pupils will be prepared to tell the whole story.

5. Final reading aloud of the three Selections, rapidly; or oral composition by pupils on some of the following topics: — How Hercules Looked. The Old Man of the Sea. The Giant Atlas. Another Adventure of Hercules. Who were some of the Greek Gods? Another Greek Story (Jason, Perseus, Midas). The Life of Nathaniel Hawthorne (FIFTH READER, p. 75).

An excellent book for supplementary reading is Mrs. Baker's *Stories of Old Greece and Rome* (Macmillan).

What Are the Greeks to Us? (34)

In the note entitled "What Are the Greeks to Us?" an attempt has been made to give in a few words some notion of Greek civilization to boys and girls. This note furnishes a text which the teacher may amplify so far as time permits.

Various suggestions are made in connection with the different selections. One general comment may be offered. Even a hasty glance at Greek literature should be accompanied by some glimpses of Greek art. There are many good cheap photographic reproductions of Greek temples and sculptures. If the class is fortunate enough to have access to an art museum, the Greek vases will prove especially interesting to the pupils.

Hector and Andromache (38)

This and the following selection are taken from A. J. Church's *Story of the Iliad* (Macmillan, *Pocket Classics*),

an admirable rendering for boys and girls. The language is simple and there is little need of analysis of phrases. Considerable attention, however, should be paid to the pronunciation of proper names and the identification of the various persons mentioned.

The teacher may give a few rules for the pronunciation of classical names; *c* like *k* except before *e*, *i*, and *y*; *ch* like *k*; final *eus* one syllable with long *ū*. The proper pronunciations are indicated in the lists at the end of the selections. The pupils should read the lists, pronouncing the names correctly, until they are able to use the words readily.

The list of deities given in the **Helps to Study** should not be memorized but should be used for reference. They should also be made the basis of discussion until they become familiar.

The wonderful scene of the parting of Hector and Andromache is one of the most beautiful in all literature. After the teacher is satisfied that the class can read it understandingly, she may pass on to question on the matters discussed in the **Helps to Study**. First, it is important that the class should master a brief outline of the main events of the Trojan war, such as is given in the Reader on p. 38. The story of the apple of discord and the judgment of Paris should be retold. Second, as the pupils read this and the following selections of the group, they should get an increasing knowledge of Greek religion. Review questions should recall the information given in the Reader on pp. 34–36. Third, attention should be called to the information given in the selections about the life and habits of these ancient times. For example, weapons are of **bronze,**

not steel; even the princesses weave and spin; and even Helen is found busy at household tasks.

Of course, the main source of information on all these matters is the *Iliad* itself. There could be no better way to supplement this and the following selections than by reading of other episodes in the Trojan war either from A. J. Church's *Story of the Iliad*, or the Butcher-Lang *Translation of the Iliad* (both in Macmillan's *Pocket Classics*). The stories of the apple of discord and the judgment of Paris, of Achilles' quarrel with Agamemnon should be recalled.

The Duel of Hector and Ajax (48)

This selection carries on the story of Hector, the chief defender and hope of Troy. Here the interest is in a fight, but there are many details describing the life of these peoples of long ago, their feasts and councils, and their ideas of bravery and honor.

The Death of Hector (56)

This famous passage is given in Bryant's blank verse translation. Blank verse consists of unrhymned pentameters, and in reading full value should be given to the lines and the measure. In addition to the pauses required by the sense, a pause should be made at the end of each line. It is better for the pupils to overdo this than to slur it. In giving full value to the five feet in each line, many syllables which would be slighted in conversation require accent, especially final *-ly*. Proper names also require distinct enunciation, and full value should be given to all the vowel sounds. Final *-ed* pronounced as a separate syllable by poetic usage is marked *èd* in the text.

The long sentences will require special attention since the clauses and phrases are often given different positions from those which they would occupy in prose. Some parts of the selection should first be read aloud by the teacher as a guide to the class.

An account of the life of WILLIAM CULLEN BRYANT, with a portrait, is given in the FIFTH READER, pp. 193, 194.

Topics for Oral or Written Composition. The Cause of the Trojan War. Priam and his City. Hector. Achilles. Andromache. Helen.

Ulysses and the Cyclops, I, II (62)

This famous adventure tells of cruel might overcome by craft. Like the story of "Hercules and the Golden Apples," it tells how a giant was tricked. The giant stories which were recalled in connection with that selection may be again reviewed. It will be interesting to see how often the powerful and cruel monster proves a very stupid person and is defeated by craft. If a moral is to be drawn, it would seem to be that brains are mightier than muscle. At all events the imagination which peopled the unknown regions of the world with huge monsters also invented heroes who were brave and wise enough to outwit them. And the imagination has thus foreshadowed the progress of civilization. Crafty man has overthrown the fiercer beasts and subdued the most powerful forces of nature.

If time permits, tell the class more of the adventures of Ulysses with Circe, or Nausicaa, or of his return home. Or, read them selections from Church's *Story of the Odyssey*,

or Lang, Leaf, and Myers's *Translation* (both in Macmillan's *Pocket Classics Series*). Or, read Tennyson's *Ulysses*, a splendid expression of daring adventure.

Topics for Oral and Written Composition. The Story of the Odyssey. How to Conquer Giants. Some Modern Giants that Man has Slain by Craft.

Some of the fabulous persons of Greek story might make topics for further discussion: nymphs, cyclops, sirens, fauns, satyrs, dryads, amazons.

The Story of Æneas (76)

Part I of the Story of Æneas completes the famous tale of Troy, and Part II, the Escape of Æneas, starts the hero on his long travels which are to end with the founding of Rome. The narrative of Virgil is full of events and persons which have become proverbial among educated people. The wooden horse, false Sinon, the Greeks bearing gifts, Laocoön, the faithful Æneas — these are phrases which "every schoolboy" used to understand. Nor are they merely phrases. Each one is a link which binds together the thought and feeling of many generations. Test the pupils on their own application of these phrases to persons and events in their own experience or reading. What other false Sinons do they know? What other examples of filial devotion like that of Æneas?

With Part II of this selection we leave the world of Greece and Rome. The teacher may, however, find time to talk with the class about the history of Rome, — its rise from a mere village to a great nation, its long contest with its great rival, Carthage, the expansion of its power over

the entire Mediterranean region, and its final overthrow by the barbaric tribes from the Northern forests.

Photographs may be used to illustrate the mighty ruins which still remain of the imperial city. As Byron says in the stanza on p. 75 of the Reader, the literature of Rome has outlived its empire and its buildings. Byron also expresses the belief that Rome was greater as a free republic than as an empire ruling over subject states.

Topics for Oral and Written Composition. The Story of the Fall of Troy as told by Astyanax. As told by Creusa. What is Admirable in the Character of Æneas? A Brief Account of the Trojan War. "The Glory that was Greece." "The Grandeur that was Rome." What do we know that the Greeks did not?

II. IN BIBLE LANDS

The selections from the Bible should be treated in the class precisely like selections from other great literature. They are poems and stories presenting the records of a great civilization and the lives of great men. The "Twenty-Third Psalm" is one of the most beautiful poems in literature. There is scarcely a story better told or more perfect in construction than that of "Joseph and his Brethren." In Daniel and Moses we have great leaders distinguished by wisdom and moral courage. The world has long enjoyed and profited by the literature of the Old Testament; and there is no part of the heritage of the race which can be better entered upon in childhood.

The Twenty-Third Psalm (96)

Several matters set forth in the **Helps to Study** in the Reader may well be emphasized in order to secure a full appreciation of the selection by the class. First, it is a poem, though the English translation is not in verse. Second, the imagery of the shepherd caring for his flock is natural to a pastoral people. Third, there has been scarcely an hour since it was first written that this psalm has not been on the lips of some worshiper.

How many of the class never saw a flock of sheep? Millet's pictures of sheep offer perhaps the best commentary and appreciation of this psalm.

In Bible Lands (97)

This passage serves to explain and introduce the selections of this group. It should be read by the class, and its contents reviewed from time to time in connection with the selections that follow.

Joseph and His Brethren, Genesis XXVII–XLV (99)

This wonderful story may be read primarily as a story. As divided in the Reader each part is complete in itself and yet excites the expectation as to what is to follow. In Part I we are told of the cruel misfortune which came to Joseph and of his success in the Court of Egypt; but we are left wondering what became of his father and brothers, how his dream of the sheaves is to come true, and what the years of plenty and of famine have to do with the story. In Part II we are told of the need of his brothers, their journey to Egypt, and of Joseph's kindness to them and

of his demand to see his own brother Benjamin; but we are left wondering what Joseph's plans are and uncertain what action he is going to take toward the wicked brothers. In Part III, the suspense is maintained until the very end when Joseph finally reveals himself and his purpose.

The main plot should be followed and understood by the pupils, so that they can retell the story in outline without confusing events or interest.

The story is also rich in minor incidents. These should not be permitted to confuse the pupils' clear understanding of the main story; but they add greatly to its vividness. Take, for example, the first paragraph. What do we learn about Jacob? about Joseph? about his coat? about his brethren?

The story is well suited to analysis by the class, (1) into its main outline, (2) into the minor incidents which fill out the main story.

The wisdom, uprightness, and affection of Joseph appear throughout the story and should be brought home to the class. The story tells of moral issues. At every stage Judah or Reuben or Joseph has a choice between opposite courses of action. The story at every turn depends on a moral choice.

The Biblical proper names offer less difficulty than the Greek, but new names should be noted and pronounced when the lesson is first assigned for study.

Topics for Oral and Written Composition. How they lived in Canaan. The Kingdom of Pharaoh. For what is Egypt famous? The Character of Joseph.

The Burial of Moses, by Mrs. Alexander (118)

The story of Moses should be told by pupils or teacher as a preparation to the reading of this poem. Its simple meter and finely sustained emotion fit it for recitation.

Mrs. Cecil (Humphreys) Alexander (1818–1895) was a writer of both prose and verse. Her *Hymns for Little Children* proved to be one of the most popular volumes of the century, for it went through sixty-nine editions in less than fifty years. Some of her hymns, as "Once in royal David's city" and "There is a green hill far away," are sung wherever the English language is spoken.

Belshazzar's Feast, Daniel V (122)

The scene changes from Egypt and Palestine to Babylon. The class should find these places on a map, and something might be told them of the great civilizations that developed along the banks of the Nile and Euphrates. These two great rivers with their fertile plains afforded food in abundance and an opportunity for the arts to flourish.

Upharsin (p. 126, l. 4) and *Peres* (l. 7) are forms of the same word: Peres is the singular; Upharsin is the plural with the article attached.

The Destruction of Sennacherib, by Lord Byron (127)

George Noel Gordon, Lord Byron, was born in London, January 22, 1788. In 1809–1811 he traveled in the Mediterranean region and on his return to England published the first two cantos of "Childe Harold"; and, as he said, awoke the next morning to find himself famous. From this time he wrote and published constantly. He was married in

1815 but his wife left him in the following year for some unexplained reason, and Byron abandoned England. The rest of his life was spent mainly in Italy, but in 1823 he joined the Greek revolutionists who were fighting for national independence, and was made commander-in-chief at Missolonghi, where he died of a fever April 19, 1824, barely thirty-six years of age.

Byron's life and character have been much discussed and cannot be wholly commended. Macaulay's "Essay on Byron" is one of the best brief introductions to his work. As a poet Byron's popularity was enormous during his lifetime both in England and on the continent; and his fame is secure. His energy, invention, and emotional force are everywhere manifest, and especially so in the poems written after 1816. For young readers, his narrative poems "Mazeppa," the "Prisoner of Chillon," and the "Siege of Corinth" can be recommended.

III. NORTHERN MYTHS

The preceding groups of selections have given something of two of the great messages from the remote past to the present, that of Greece and Rome, and that of Palestine and the East. We now turn to the dawn of civilization in Northern Europe. It cannot be said that these Northern stories have had a large influence in modern literature comparable with the writings of the Greeks or the Hebrews. On the other hand, these Northern myths, preserved in the literature of remote Iceland, represent the manners, habits, beliefs, and conceptions of life of the peoples who overran all Northern Europe and the British Isles and from whom has directly developed much in our modern civilization.

Resemblances between the Northern gods and those of Greece are many, and are noted in the **Helps to Study**. But the Northern tales have less highly developed morality than those of the Hebrews and a less refined imagination than those of the Greeks. They are more incongruous, more grotesque, more childish than either; demand less intensive study from the point of view of either literature or morality. The selections in this group offer little difficulty for reading except that due to the strangeness of their material. They are like fairy stories to be read rapidly without too much scrutiny of manners and morals, but they are real and true fairy stories in the sense that they were repeated for centuries by men who believed them. The task of the teacher is (1) to supply the introduction necessary to overcome their strangeness and (2) to emphasize their importance as revealing the thought and imagination of the peoples who have made much of our Europe and America.

The proper names are not numerous or difficult but still require some special attention.

The selections are arranged so that they form an orderly and fairly continuous account of the chief gods and heroes, beginning with the building of Asgard, continuing with the craft of Loki and the exploits of Thor, and ending with the career of Siegfried.

Since all the selections of the group are in prose, it may be desirable to introduce here one or two of the poems that come later in the Reader, as the "Blind Men and the Elephant."

Myths of the Northland (129)

Like the selection "What Are the Greeks to Us?" for the first group, and like the selection "In Bible Lands" (p. 97)

for the second group, so this selection gives an introduction and general comment for the third group. This selection should be read with careful attention to content and proper names, and these should be reviewed frequently in the course of reading the succeeding selections.

Sif's Golden Hair and the Making of the Hammer (133)

This story presents Odin, Thor, and Loki in characteristic actions. Its diction is simple and should offer no difficulty for the class. It may be read rapidly and should be sufficient to complete the introduction of the pupils to the chief personages of Asgard.

How Thor Went to the Land of Giants, I, II (145)

This story of giants has many resemblances to the tales of Hercules and Atlas (p. 24) and of Ulysses and Cyclops (p. 62); but here it is the giants who are clever and the venturesome hero who is outwitted. The story is an excellent one; and both its humor and its rapid succession of incidents can be appreciated readily in a rapid reading.

The moral lies deeper. Like the Greek myths, this story celebrates the power of the great forces of Nature against which man struggles bravely but in vain. Fire and the Ocean, Thought and Old Age are the mighty adversaries which conquer the adventurous heroes. These are the real giants of the universe.

The advance of civilization is marked in part by man's increasing power in his never-ending contests with these forces of Nature. This conception can be brought home to the class by many specific instances. Fire is as terrible a

devourer to-day as when it contested with Loki, but man has subdued it to his service. It warms our houses, cooks our food, gives the power that runs our mills and railroads. It is the giant that serves us in countless ways and keeps the very life in our bodies. The Ocean is still inexhaustible and overwhelming, but man sends his ships across its surface and through its depths. He has made it a servant to do his bidding and an aid in his progress. Thought is still swift, but man has found ways to assist its flight and enlarge its circuit. The printing press, the telegraph, and now the wireless have hurried Thought across new pathways and into new realms. Old Age still overthrows all men as she overthrew Thor, but man is beginning, through the aid of scientific medicine, to lengthen his years. In spite of the advice of Skrymir to Thor that he had better keep away from the Giants' Home, man has kept on traveling and struggling against whatever opposed him.

Topics for Oral and Written Composition. Thor compared with Hercules. The Character of Loki. How Man has been victorious over Fire. The Ocean Now and in the Time of Thor. How we help Thought in its Travels. The Use of Traveling.

Siegfried the Volsung (160)

Siegfried is the national hero of Germany, as Achilles of Greece, Roland of France, and King Arthur of Britain. All of these heroes belong to legend and their deeds are mingled with wonders and enchantments. They also belong to times when enmities were matters to be settled by the sword. Their stories tell of feud, revenge, and battle to the death.

But amid all this fighting we find the virtues of kindness, generosity, loyalty, and magnanimity.

Siegfried and Brynhild (170)

For a full account of the exploits of Siegfried, read Katherine F. Boult's *Heroes of the Norseland*, or Emilie K. Baker's *Stories from Northern Myths*, or James Baldwin's *Story of Siegfried*. Brown's *In the Days of the Giants*, and Boyesen's *Norseland Tales*, and Mabie's *Norse Myths* may also be recommended to the class.

IV. THE AGE OF CHIVALRY

In the memorable stories and poems that make up this group the remote past yields place to medieval times, which in some conceptions of character and conduct are near our own day. While this group may be studied from at least three points of view, the first is necessarily historical. The pupils should be made to understand that Chivalry was a real and living thing and that it established certain ideals of conduct for many nations. To reënforce the historical aspect of Chivalry the well-known story of Chevalier Bayard, the Knight "sans peur et sans reproche," has been briefly sketched. The pupils should be encouraged to read for themselves this fascinating story in one of the many versions simplified for the young, as that by Christopher Hare. Let the children realize that "without fear and without reproach" has become a common saying all over the civilized world.

One need not stop with Bayard. Innumerable stories from history illustrate the practice of chivalric ideals. Sir Philip Sidney's generous act when he was lying mortally

wounded on the battle-field is a famous example. Lanier's *Boy's Froissart* offers a mine of good stories that may be read in this connection.

But our selections, for the most part, belong to the realm of myth and legend. When the children ask if King Arthur ever lived, let them be told that we do not certainly know, but that stories about him were handed down from father to son in the old, old times. As the word Celtic is used in the Introduction to this group, the class should understand that it not only means the ancient peoples of Great Britain and France, but that it also includes the present-day Irish, the Highland Scots, the Welsh, and many of the French.

The second point of view is moral. The lessons to be learned from the Age of Chivalry are all the more penetrative for being indirect. These are just the lessons that we most desire to see take root in our own new and practical America. They can easily be brought home. Every child can be made to see how right — and perhaps how fine — it is to tell the truth, to keep one's promise, to be brave, to stand up for the right, to protect the younger children from ill-treatment, to be fair in playing games and not to take advantage of one's opponent, to be gentle and courteous in one's manners. The class may be made to feel that the men and women who live up to these ideals make good American citizens. It hardly needs to be added that schools, churches, and other organizations have used the machinery of King Arthur's court by organizing Round Tables, the members of which are bound by promise to maintain some standard of thought, speech, or action. The moral glamour of chivalry, in very truth, still endures, although its outward splendor has passed away.

A third point of view from which this group will be enjoyed is simply as great literature. The stories from Sir Thomas Malory, especially "The Passing of Arthur," are told with such beauty of diction and rhythm that they clothe the subject like a garment, and there is no better illustration of Scott's leisurely, detailed, and convincing manner than the first chapter of *The Talisman*. The selections from Tennyson are likewise notable. "The Lady of Shalott" ranks very high in his work, and "Sir Galahad" would be famous if only for the two lines that have almost passed into a proverb.

The literature of chivalry, historical and imaginative, in prose and poetry, is very large. The story of King Arthur and his knights, in particular, has never ceased to fascinate writers and readers. Not only Tennyson and Swinburne but also William Morris and Matthew Arnold felt its charm. In the realm of art, Abbey has told us in glowing colors the story of Sir Galahad's life, and Watts's picture of the young knight hangs in many a schoolroom.

The Adventure of Sir Gareth (183)

This selection, somewhat altered by A. J. Church for young readers, is from *Le Morte Darthur*, the first great story book in English prose. Sir Thomas Malory, an Englishman who lived in the fifteenth century, took the stories from the French and therefore kept the French names, but he made a whole out of his tales, from whatever source, and put them into the most musical English prose that had yet been written. Lanier's *Boy's King Arthur*, Bulfinch's *Age of Chivalry*, and Church's *Heroes of Chivalry and Romance* make Malory available for school children.

After a careful reading of the story of Bayard, the class

will come to "The Adventure of Sir Gareth" with some knowledge of the customs of Chivalry. All details of equipment and modes of fighting are important, for they will pave the way for reading Scott and the history of the period. But the first emphasis should be put upon the story. Probably the only difficulty will be in connection with Lynette. The class should not be allowed to forget that to her Gareth is actually only a kitchen boy unfit to rescue her sister from great peril, and that, though she watches him overthrow Sir Kay, she has apparently ridden on too far to see him joust with Sir Lancelot and receive knighthood from him. The lessons of the story will have a special appeal to American children, for Gareth is a prince who wishes to become a knight because of his worth, not because of his rank, and he practices a soldier's obedience in the kitchen, — doing base work and mixing cheerfully with his inferiors. His gay acceptance of good and bad words from the lady he serves is a chivalric trait, as well as his physical and moral courage, his courtesy to his enemies, and his horror of dishonorable knighthood. The great knights of the Round Table, Sir Lancelot and Sir Gawaine, understand his character from the beginning. Sir Kay, loyal though he is to King Arthur, is an inferior knight because he lacks courtesy.

Tennyson's version of the story of Gareth in the *Idylls of the King* is perhaps too intricate for most children on account of the large amount of allegory, but the more advanced students might enjoy it.

The Lady of Shalott, by Alfred Tennyson (214)

This famous and beautiful poem was written by Lord Tennyson when he was a young man. It tells a story of

Celtic magic with almost Celtic beauty. It will introduce to the children the greatest of King Arthur's knights in all his outward splendor and in his gentleness of heart. It gives, besides, a brief picture of wayfaring life in medieval days, and in it, Camelot, the royal city, comes into view. First of all, the exquisite story must be clearly understood. Then the emphasis may be upon the pictures with which the poem is crowded. And, with the teacher's aid, the poem should be read and re-read, not as a task but as a reward and pleasure, until all the class realize that the piece is music as well as story. To their knowledge of Chivalry it adds a detailed account of the equipment of a knight and his horse. If the class wish to know more about Camelot, some of the fine descriptions in Tennyson's " Gareth and Lynette " might be used. As Sir Lancelot does not appear again in our selections, Malory's summary of his character in the last chapter of the last book of *Morte Darthur* might be read to the class.

The Passing of Arthur, by Sir Thomas Malory (225)

This selection, taken almost unchanged from Malory, shows his style at its best. If it is dramatized, as it might be, care should be taken to keep the very words of the author. For the same reason, the story should be read aloud with as little comment as possible, and care should be taken to preserve the lovely rhythms. Only in this selection is attention centered on King Arthur, and it might be well to find out what the children already know about him. They will enjoy hearing how he received Excalibur, told in *Morte Darthur*, Book I, chapter 23. The teacher herself will enjoy comparing Tennyson's version of the same story in

his "Morte d'Arthur" and noticing how closely he follows Malory. One point in the story may need elucidation — the fact that the knights wore their wealth upon their bodies, not in the form of money, but in the shape of jewels, beads, or brooches. If a lesson is sought for, it may be found in the story believed by the Celtic people of Great Britain that Arthur, the perfect king, would return some day to give them just government, or in the more general truth that the good a man does lives after death. Although king and knights have perished, the memory of their valor and goodness still urges us on to emulate them.

Sir Galahad, by Tennyson (233)

This fine poem by Lord Tennyson introduces a late and non-Celtic theme. The children should not be confused with theories about the Holy Grail. Malory and Tennyson are their best guides, according to whom it is the cup that was used at the Last Supper and that received the blood from Christ's side when he was on the cross. It was taken to Britain, but disappeared from earth when men became very wicked. The knights of the Round Table have undertaken the quest of the Grail as they undertook other adventures. The poem assumes so much information that Malory's account of the Siege Perilous and Sir Galahad, *Morte Darthur*, Book XIII, chap. 4, might be read by way of introduction. To this might be added Tennyson's lovely description of the holy vessel, put into the mouth of Sir Percival's sister, *The Holy Grail*, beginning at l. 106, "And, O my brother Percival." This might later be supplemented by Galahad's description of the Grail as it looked

to him, beginning at l. 463, and, as a conclusion to the story, what follows should be told or read to the class. The lesson is summed up in the third and fourth lines, but the class will need to be reminded that Sir Galahad has first been a good knight, punishing the wicked and defeating King Arthur's enemies, before he sets out to seek the Holy Grail.

Topics for Oral and Written Compositions. What is meant by Knighthood? King Arthur and his Round Table. Life of Tennyson. The Ideals of Chivalry. A Few Famous Knights.

The Knight and the Saracen, by Sir Walter Scott (237)

This selection may serve as an introduction to the novels of Scott, at least to the more advanced pupils, who should be ready for *Quentin Durward*, one of Scott's most direct romances. S. R. Crockett's *Red Cap Stories* simplify Scott for those not ready for the novels themselves.

Chapter 27 of *The Talisman* may be recommended to the class. It contains the account of the trial of the broadsword wielded by King Richard the Lionhearted and the scimitar wielded by Saladin the Saracen. Chapters 20 and 21 will be interesting to those who wish to know more about the Knight of the Couchant Leopard.

Heroes of chivalry not before mentioned include St. Louis, king of France, who was the last of the crusaders. *Chivalry*, by F. Warre Cornish, is a valuable book for the teacher. J. H. Robinson has a chapter on the Crusades in his *Introduction to the History of Western Europe*, which should be in every school library. Guizot's *History of France Told to my Grandchildren* is full of good stories about our period.

V. OUR COUNTRY (247)

The introduction in the Reader should be read by the class and used as the basis of discussion. The meaning of patriotism can best be defined for boys and girls in the words and deeds of great Americans. The selections have been chosen with a view to a unity of effect. The "Ship of State" makes a vivid picture suggesting the meaning of patriotism. The account of Washington's youth and Jefferson's estimate of his character introduce the father of his country. The struggle for national independence and the birth of the nation are recalled by the address of John Adams and by Emerson's poem on the Concord monument. The great debate on union is represented by the speech of Webster and the poem of Holmes. The ever memorable words of Lincoln celebrate the end of the war and announce the great democratic ideal of our republic. Finally, Kipling's "Recessional" sounds the need of humility amid national exultation.

These selections are naturally grouped together; some are suited for reading on special occasions, as Washington's or Lincoln's birthday. The teacher may find it convenient to read them from time to time, rather than together; but in any case it will be well to call attention to their significance as a group.

The speeches of Adams, Webster, and Lincoln are well suited to recitation. The "Ship of State," the "Concord Hymn," and the "Gettysburg Address" should be committed to memory.

The Ship of State, by Longfellow (249)

Passages from the "Building of the Ship" might be read to the class, so as to give the setting for this final apostrophe

to the Ship of State. The passage should be memorized by the class.

It is important for the teacher to realize the part she has in building and guiding the ship of state. The one discipline to which every citizen is subject is that of the school; and the school is the one place where our American national ideals may be taught to all.

The Early Life of Washington, by J. S. C. Abbott (251)

The notes in the Reader give some of the best known *Lives*, but there is of course a vast amount of biographical matter about Washington. The lesson may afford an opportunity to direct the reading of the class in biography. No books are better suited to boys and girls of the upper grades than clearly written lives of great men and women. Unfortunately the number of biographies well suited to young readers is none too large. John S. C. Abbott (1805–1877), the author of this selection, wrote a large number of biographies for boys that have a wide circulation. They are still good reading but they are perhaps proving a little old-fashioned for the youth of to-day.

An interesting series, *True Stories of Great Americans*, now in process (Macmillan), promises to offer excellent reading about a long list of distinguished men and women.

Whenever the reading lesson permits, a brief talk about the life of some famous man is in order. This might well be accompanied by references to any good biographies available in the local libraries.

The Character of Washington, by Thomas Jefferson (258)

Jefferson writes with care, and his tribute to Washington is especially interesting, for the two men though closely

associated were very different in temperament. Jefferson had more of the inventive and penetrative mind in which he finds Washington inferior to Sir Isaac Newton, the discoverer of the law of gravitation, to Lord Bacon, the chief founder of modern experimental science, and to John Locke, the founder of the " sensational " philosophy of which Jefferson himself was a follower. On the other hand, Jefferson pays full tribute to Washington's judgment, prudence, and self-control, qualities in which few men were his equals. Possibly Jefferson underestimates the warmth of Washington's affections.

The selection has been included because of the great interest attaching to the estimate of one great man by another. It offers difficulties in words and phrases and should be read carefully. Each paragraph should be summarized in the class, and the GLOSSARY should be freely consulted.

Topics for Oral and Written Composition. Patriotism. The Builders of the Ship of State. Thomas Jefferson. Washington's Boyhood. My Estimate of the Character of Washington.

The Concord Hymn, by Ralph Waldo Emerson (262)

In connection with this and the following selection, the events that led to our Revolutionary War may be discussed in the class. " Paul Revere's Ride " might be re-read and the circumstances which led to the battle of Concord. In addition to making sure that the historical facts are known by the class, the world-wide importance of the fight at Concord bridge should be emphasized. Nations had defended their independence before this, as in the memorable struggle of Holland against Spain; but for the first time a colony broke

free from the mother state and created a nation. Moreover, this nation was created a republic, without king or nobility or state church. The shot was indeed heard round the world; for how many peoples since then have won their independence. Some discussion such as this will prepare the class to realize the full significance of Emerson's Hymn.

Supposed Speech of John Adams (264)

This is an old favorite for declamation, and may be studied in connection with the events leading to the Revolutionary War or with the Declaration of Independence itself.

Liberty and Union, by Daniel Webster (270)

In connection with Webster's great peroration, it will be interesting to read Henry W. Grady's address on the "New South" (1886), which ended with a reaffirmation of Webster's sentiment made forty years earlier. "We should remain united as we have been for sixty years, citizens of the same country, members of the same government, all united now and united forever."

Union and Liberty, by Oliver Wendell Holmes (273)

This selection serves as a supplement to the preceding, and may also be used for declamation. An account of the life of Holmes is given on page 330 of the Reader.

The Address at Gettysburg, by Abraham Lincoln (275)

This immortal address should be committed to memory.

Topics for Oral and Written Composition. The Declaration of Independence. "In union there is strength." Boyhood of Abraham Lincoln.

Good biographies of Lincoln for younger readers are Baldwin's, Scudder's, Hapgood's. See also Miss Tarbell's *Father Abraham* and *He Knew Lincoln*, and Mary R. S. Andrews's *The Perfect Tribute*.

Recessional, by Rudyard Kipling (279)

Rudyard Kipling was born of English parents at Bombay, India, in 1865. Few living men have a wider fame. His stories and poems of life in India won him a multitude of readers when he was still in the twenties; and additional books have increased his reputation and multiplied his readers. He lived for some years in the United States, but has now made his home for many years in England. In 1907 he was awarded the Nobel prize for literature.

Among his books best suited to younger readers are: *The Jungle Book*, *The Second Jungle Book*, *Stalky and Co.*, *Just So Stories for Little Children*, *Puck of Rook's Hill*, and *Rewards and Fairies*. The class would also enjoy selections from *Captains Courageous* and *Kim*.

VI. TRAVEL AND ADVENTURE

This group includes two stories of adventure from fiction and one account of travel from fact. The two stories are from old favorites, *Robinson Crusoe* and the *Arabian Nights*, selections from both of which have appeared in earlier Readers. The account of travel is from a book which the pupils should read some day, Dana's *Two Years Before the Mast*.

Robinson Crusoe and his Man Friday, by Daniel Defoe (281)

In a volume which records the deeds of so many of the heroes of the world's literature — Hercules, Hector, Ulysses, Joseph, Daniel, Thor, Siegfried, Launcelot, and Galahad — a place must certainly

be reserved for Robinson Crusoe. Almost every one has at some time wondered, "What should I do if shipwrecked on an unknown island?" Defoe's immortal fiction answers the question. The selection in the Reader tells of one of the great triumphs of Defoe's invention — civilized man encounters the savage, Robinson Crusoe rescues Friday. Millions of boys and girls have read the story before your pupils.

The selection should be easy reading, and most of the class must already have made the acquaintance of Robinson Crusoe in earlier Readers. Possibly you could arrange for a Robinson Crusoe Day, with readings and oral compositions on the chief incidents of the novel. A brief note on Defoe may be found on page 23 of this Manual.

Topics for Oral and Written Compositions. What I like Best in Robinson Crusoe. How he Built his House. His Parrot. What he Brought from the Ship. What Became of Friday.

Robinson Crusoe's Island, by R. H. Dana (289)

This should be read in connection with the preceding selection. It is a good example of straightforward narrative.

Richard Henry Dana (1815–1882) was distinguished as a lawyer and publicist as well as an author. His fame, however, is likely to rest on his *Two Years Before the Mast*, written as the outcome of a voyage taken for his health in 1834–1836. It is one of the best records we have of the old days of sailing ships.

Other Books of Travel for Boys and Girls. Bullen's *Cruise of the Cachalot*, Butterworth's *Story of Magellan*, Ingersoll's *Book of the Ocean*, Jacob's *Story of Geographical Discovery*, Schwatka's *Children of the Cold*, Jenks's *Boy's Book of Explorations*.

The Story of the Fisherman, from the *Arabian Nights* (298)

This is from another old favorite, the *Arabian Nights*. The selection gives the first and one of the most interesting of the one thousand and one tales. The pupils may be called upon to tell

the stories which they already know from the *Arabian Nights*, as those of Sindbad and Aladdin.

VII. POEMS, GRAVE AND GAY

The poems in this section may be read as a group or one at a time.

The questions in the **Helps to Study** have been framed to ask definite questions only. Many a schoolboy dreads a poem because he cannot give an outline of it as he can of a story or a bit of history. He should not be asked to do so. The thread of the story, however thin, may indeed be stressed. So may the pictures and the lessons, only the teacher should see, in the latter case, that the right lessons are noted. When possible, relate the poems to other poems on similar subjects or by the same author. In connection with "To a Waterfowl" and "The Cloud," recall the poems on birds, flowers, and other outdoor things. Make the bored schoolboy feel that poetry is one form of music and that he will be like a deaf person if he cannot learn to understand it. If a particular poem is really difficult, the teacher will naturally smooth the way, before the class undertake to study it.

Changes of method are especially desirable in the teaching of poetry. Startle the child into attention. One teacher asked her class to select a famous phrase from Browning's "Home Thoughts from Abroad" — a phrase so perfect, she said, that no poet had been able to improve upon it. The next day seventy boys and girls were talking about that phrase as eagerly as if it had been a football game, and seventy minds knew every word of Browning's poem. It is wise to encourage any sign of appreciation, and not to press too hard the wherefore and the why. Give as much credit to the child who reads with attention to meter and rhyme as to the child who can explain the sense. Praise the agreeable voice and show those who have high-pitched voices how to lower and deepen them. The teacher should, of course, give her classes the benefit of her own trained and sympathetic voice by reading

aloud passages of special beauty or the whole of a poem. Perhaps, like those who make their living by the use of the voice, she will find it worth while to practice the reading at home.

One unobtrusive way of making children intimate with great poetry is to return to it from time to time, to use it as sight reading without question or comment, to go back to "The Lady of Shalott," let us say, as a reward for some work well done, to give the individual child frequent opportunity to read or recite a favorite stanza. Palgrave's *Golden Treasury of Songs and Lyrics* should be upon the teacher's desk, where the class can borrow it during a leisure moment. Macmillan has a twenty-five-cent edition.

A Psalm of Life, by Henry Wadsworth Longfellow (308)

This poem, compact of wise sayings, was written in 1838 and soon became popular in many languages. The only way to know it is to commit it to memory and to keep it alive by frequent quotation, either as a whole or in parts. In connection with the last line of the poem, Milton's sonnet on his blindness might be read. Longfellow's "Bridge" may also be used as a pendant to the "Psalm."

To a Waterfowl, by William Cullen Bryant (311)

This beautiful and melodious poem is perhaps the masterpiece of the earliest of our great American poets (1794–1878). It should be read slowly with delicate attention to the punctuation. A rather strong pause at the end of the third line helps to bring out the cadences of the fourth. The class would probably enjoy hearing or reading Bryant's "The Yellow Violet" and his lines "To the Fringed Gentian." In these poems, as well as in the famous "Thanatopsis" and much other verse, Bryant is very happy in suggesting the cool, shy, austere beauties of New England. He was born in a Massachusetts hill town and studied at Williams College nestled among the mountains. In the FIFTH READER, p. 193, there is a note on his long and useful life. The

class will recall the poems earlier read, — "The Planting of the Apple Tree," "Robert of Lincoln," and the "Song of Marion's Men."

The Cloud, by Percy Bysshe Shelley (313)

Shelley's short life (1792–1822) was animated by love of beauty and of liberty and by the desire for social reform. All these ideas and many more he put into exquisite lyrics or into narrative poems or into plays. His friendship for Byron finds record there and so does his love of Greek mythology and his intimacy with Italian landscape and life. Many of his best songs are found in Palgrave's *Golden Treasury*. His "Ode to the Skylark," "The Sensitive Plant," and "To Night" are not too hard for poetry-loving boys and girls, but perhaps the magnificent "Ode to the West Wind" should be reserved till later.

In teaching "The Cloud," one should avoid the easy error of converting it into a lesson in physical geography. The emphasis should be upon its imaginative clothing of natural phenomena. If a lesson is needed, it may be found in the obvious joy with which the cloud does its work — a thoroughly Wordsworthian doctrine. Unless the class have learned to read poetry with their ears, their attention should be strongly directed to the internal rhymes.

The Bells, by Edgar Allan Poe (316)

This poem tells no story. It enumerates and imitates the glad, sad, mad, and bad ringing of bells. It is a night piece and the last stanza reaches a climax of terror in the supernatural. All the bells except those in the first stanza might be church bells. The class will enjoy tracing the rhymes in the intricate stanzas and picking out the imitative words. When the poem is read aloud, some care should be exercised to keep it from degenerating with an orgy of elocution. The class will assuredly enjoy "The Raven," too; and if they are curious about Poe's short stories, they may be advised to read "A Descent into the Maelstrom" or "The Pit and the Pendulum."

The Deacon's Masterpiece, by Oliver Wendell Holmes (324)

This poem should be read first for its story and its humor, but it conveys one obvious lesson — that even humble work beautifully done rises to the level of art and is a joy to its maker.

The exaggerated dialect of the poem may need to be interpreted, and the technical parts of the "shay" should be understood though not too much insisted upon.

The Blind Men and the Elephant, by John G. Saxe (333)

This poem, by an American poet, journalist, and lecturer (1816–1887), is so simple that it might be read without preparation. The lesson is that the blind cannot see aright. It may easily be developed into the moral that we can all have seeing minds if we exercise them enough.

VIII. THE CHILDHOOD OF DAVID COPPERFIELD, BY CHARLES DICKENS (336)

The four selections from *David Copperfield* are chosen so as to form a continuous narrative of David's childhood. They include the entire history of Barkis's courtship and marriage of Peggotty, and give descriptions of David's home, Mr. Creakle's school, and Mr. Peggotty's house that was a boat. Of the many accounts of childhood in fiction there is none more appealing than that of *David Copperfield*, and these selections include some of the most pathetic as well as some of the most amusing incidents.

The selections make the longest narrative in the book and introduce the largest number of characters. There is ample chance for expressive and dramatic reading.

Each of the four selections tells a story by itself, and may be treated as a separate lesson. Preliminary drill on the lists **For Study with the Glossary** will be desirable, and the meaning of each selection cannot be mastered without considerable attention to the vocabulary.

After the selections have been treated separately, they should be read rapidly aloud in the class, so that the entire story may be brought before the class. This will be a good time to discuss the characters and their qualities. If time permits, the teacher may tell more of the story of David Copperfield, or other selections may be read. For example, Chapter III, which tells of David's first visit to the Peggotty house boat; the last part of Chapter XIII, which tells of David's running away and of his arrival at his aunt's, Miss Betsy Trotwood; Chapter XIV, which tells of the discomfiture of the Murdstones and of David's first start in life.

The account of Dickens in the Reader should be made the basis of further discussion in the class. The standard biography of Dickens is by his friend John Forster.

IX. PORTIA'S SUITORS, BY SHAKESPEARE (376)

These scenes from Shakespeare's *Merchant of Venice* are carefully abridged and arranged so as to present a little play by themselves containing the entire story of Portia and her suitors. The scenes may be taken in the usual manner as reading lessons; and in addition, if time permits, they may be used as a play to be acted by the class. In any case, careful reading should precede the acting.

The Scenes as Literature to be Read. The scenes form a serial story like the "Childhood of David Copperfield." Each scene should be studied and read by itself, and then all the scenes read so that the entire story can be brought before the class. In addition to the usual **Helps to Study**, special notes on words and phrases have been provided. The text of Shakespeare offers difficulties because of Elizabethan vocabulary and syntax. All such difficulties are explained under the **Notes on Words and Phrases** for each scene. These Notes should be used as helps to study and reading but not for rigid drill. The pupil should gain from the Notes a full understanding of the selections, but should not be expected to acquire knowledge of Elizabethan usage.

The proper names occurring in each scene are listed in the **Helps to Study**, with their pronunciation.

The class has had some experience in reading blank verse (" Death of Hector," p. 56) and should be encouraged to give full value to the five accents in each line and to the metrical pauses at the end of the lines.

The content of the scenes gives ample opportunity for class discussion. The story itself is not told by direct narrative but through action and speech, so considerable care is necessary to make sure that all the class understand clearly the circumstances and progress of the action. The persons are presented at important moments in their lives, but disclose themselves only in brief speeches. Yet the master dramatist has made each speech so revealing that we at once form an idea of the speaker's character. What ideas do the pupils form of Portia, of Morocco, of Bassanio, and the others? Are their ideas faulty or vague because of inattention, or because of some not unnatural misunderstanding of the language? Care should be taken that they understand the more striking traits of each of the *dramatis personæ*.

The story of the caskets may be used as an introduction to the entire play, the *Merchant of Venice*. The main story may be told and selections from the play read to the class by the teacher. Further, something may be told the class of Shakespeare, of the time when he lived, of the theater for which he wrote, and of the ever increasing admiration with which the world reads his dramas. Any good edition of the play, as that in the *Tudor Shakespeare* (one volume for each play), will supply the teacher with information. An account of Shakespeare, his time, and his theater will be found in Neilson and Thorndike's *The Facts about Shakespeare* (Macmillan).

The Scenes as Drama to be Acted. The extent to which " Portia's Suitors " is to be treated as a play must be determined by the teacher. It would seem clear, however, that even while reading the scenes as literature, considerable attention should be given to them as drama. For example, the stage directions should be carefully noted, and passages should be read with regard to the character of the person supposed to be speaking them. An assign-

ment of the parts to different pupils and a dramatic reading would seem necessary in order to bring the full meaning of the scenes to the class. If the assignment of Portia's part is changed with each scene, a fair number of the class can be employed in this reading.

If the teacher wishes to go farther, the suggestions that follow may aid her in arranging for a more complete presentation.

The Stage and the Scene. The front of the classroom will answer for a stage. The place is always "a room in Portia's house," and needs no scenery. A chair or two and a table are sufficient furniture. No front curtain is required, and there was none in Shakespeare's theater.

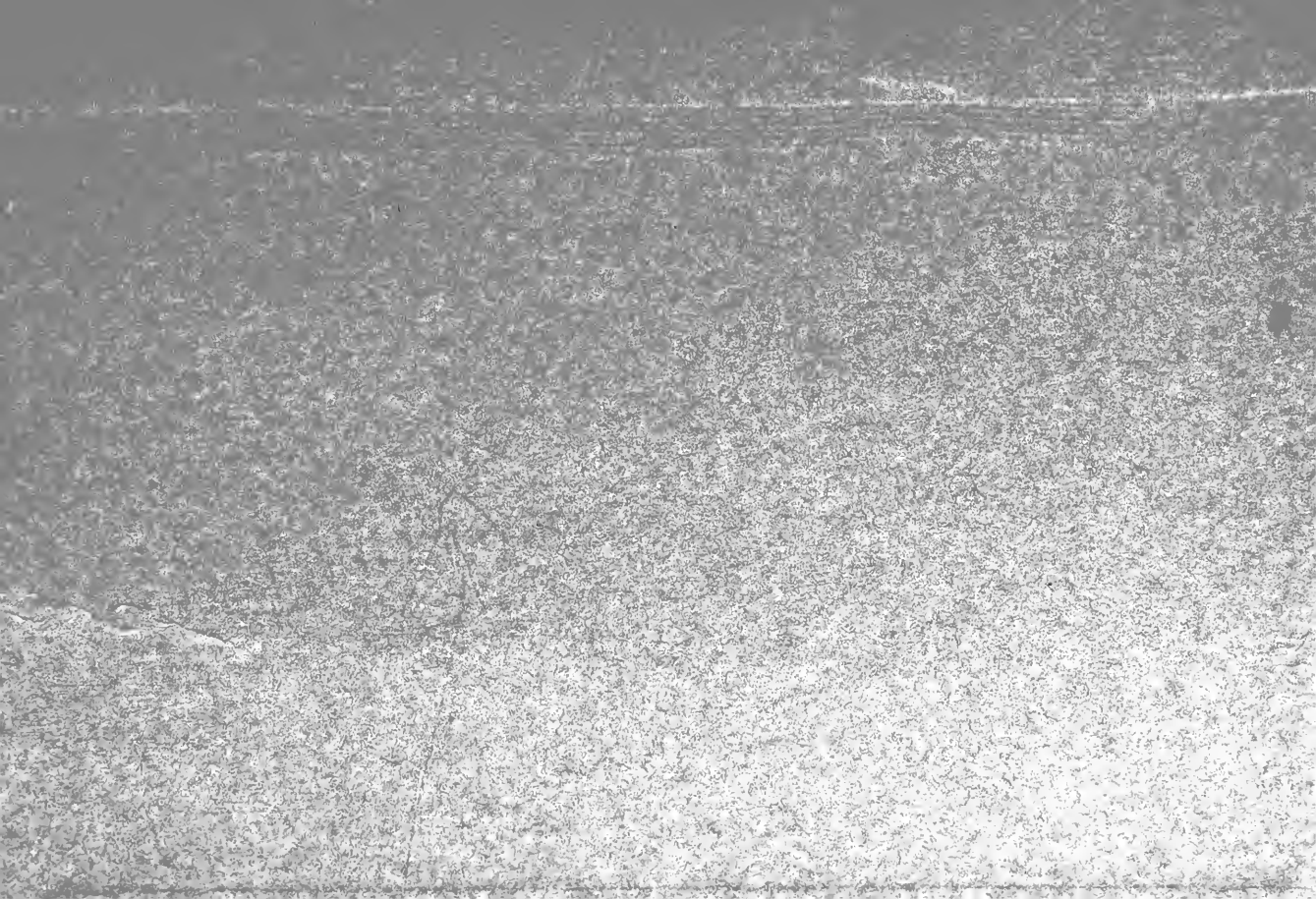
Properties. The principal properties are: the caskets, the curtain concealing them, and the scrolls and pictures within. The pupils will easily procure something that will serve for these.

Acting. Such training in acting as will be helpful to the pupil is not very extensive but should involve some of the following important particulars: entering a room, leaving the stage, taking a seat or rising, holding oneself erect, crossing from one side of the stage to the other, standing at ease. In impersonation, the pupils should be encouraged to enter into the characters as fully and freely as possible. Exaggeration of qualities, as Portia's merriment or Arragon's pride, should be preferred to a lukewarm presentation. Niceties of interpretation cannot be expected.

All Together. One of the main purposes of dramatic work in the school is to arouse a common interest. Instead of a lesson which the pupil is to learn for himself, the play supplies a class enterprise in which every one has a concern. The giving of a play is a success or a failure as it arouses or fails to arouse this class unity.

The performance of scenes or plays from Shakespeare may usually be reserved for the upper grades or the high school; but a little experience by younger boys and girls will prove an interesting practice and an excellent introduction to a further acquaintance with Shakespeare's poetry.

Printed in the United States of America.



LIBRARY OF CONGRESS
0 019 840 569 3